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APOLLO

1951



the Magazine of the Arts for

Connoisseurs and Collectors

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CONTENTS

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Vol. LIV. No. 319

September, 1951

	PAGE
Current Shows and Comments. By PERSPEX	63
Shafts from Apollo's Bow	65
Chinese Porcelain of the Manchu Dynasty. By W. W. WINKWORTH	66
Some Walnut Furniture—Part I	69
Silver Bearing the Hull Assay Mark. By Lt.-Col. R. A. ALEC-SMITH	75
William Daniels of Liverpool (1813-1880). By RALPH FASTNEDGE	79
A Letter Book of Boulton and Fothergill, 1773—Part I. By WILFRED A. SEABY	83
Sale Room Notes and Prices. By BRICOLEUR	89

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CURRENT SHOWS AND COMMENTS BY PERSPEX

DE GUSTIBUS NON DISPUTANDUM



THE YOUNG ANGLER. By HENRY WALTON (1746-1813).

On exhibition at Leggatt's Galleries.

PERSPEX's choice for the Picture of the Month.

THERE is no disputing about Taste. We are reminded of the old tag by an exhibition as amusing as it is instructive which has been staged by the Institute of Contemporary Arts at the R.B.A. Galleries: "Ten Decades of British Taste, 1851-1951." Realising that it is the function of this lively society to make propaganda for the contemporary, and that by "contemporary" they mean that section of the truly contemporary which is revolutionary as distinct from the preponderant quantity of academic art which they regard as vestigial Victorianism, I was prepared to find that the earlier decades were chambers of period horror in contrast with the modern display. But no; the Contemporary Art Society handed over the first three decades to Geoffrey Grigson, the next three to Robin Ironside, and the last four to Benedict Nicolson; and these organisers played exceedingly fair. In our progress round the walls of the R.B.A. Galleries we really do have a just

selection of the art which caught the taste of the succeeding generations. Perhaps it was not quite just to include the famous poster, "His Master's Voice," with the dog and the gramophone, since the fundamental idea is of fine art, and the only justifiable excursion into commercial art would have been Millais' "Bubbles" which in its day made history as a pioneer recruit from the fine to the commercial ranks and certainly did represent the taste of the time.

The poster advertising the actual exhibition also plays fair. It juxtaposes Waterhouse's "Hylas and the Nymphs" with Reg Butler's "Woman." Here certainly *de gustibus non disputandum*: for my own part if I were being abducted I should accept the fate of Hylas with an equanimity not to be extended to being carried off by Butler's cast-iron lady. A quotation from Henry Moore in the catalogue—which most admirably enlivens the exhibits with things said for and against at the time—reminds us, however, that "a work must first have a vitality of its own . . . when a work has this powerful vitality, we do not connect the word Beauty with it."

This review of Victorian and Edwardian painting and sculpture makes us realise that beauty was overdone, and helps to explain the current reaction from it. The sculpture strangely has reacted more violently, although the very nature of marble and bronze and the exigencies of the art, kept it more in bounds even during its excesses of the Neo-classical. However much we may smile in these sophisticated days at the nymphs errant in the marble pools so lavishly provided in St. John's Wood by the fortunate artists of the great days, it is well to realise that an Alma Tadema could paint and could draw. His taste according to our lights may have . . . but we are forced to take a rather chastened view of this thing called Taste at this particular

exhibition. The Nineteen-nineties may laugh alike at Moore, Albert Joseph (1841-93) of "The Dreamers" in this show, and Moore, Henry (1898-) of the contemporary interior-exterior cult.

The fascinating thing is that this exhibition is not negatory, and we are constrained to see what fine things have come and gone. The Pre-Raphaelites, Watts (who despite a liberal representation is not well represented except by his sculpture "Clytie"), Millais (though, as I say, I would have loved "Bubbles" which would have run away with the show), Whistler, Greaves who has an exquisite Thames study, Pryde, and thence to the men of this century and on to the ultra-moderns.

The curious thing about the taste of our time is its insensibility to craftsmanship; for however glibly the contemporary critics may talk about "draughtsmanship," "design," "form," "chromatic values" and the rest, these factors are usually (though not always)

missing in our contemporary progressive art. Unless language also has entirely changed its meaning. Waterhouse may be sentimental; Bundy journalistic; Dandy narrative; Alma-Tadema and Poynter cloying-classic; but they could all put down their conceptions in terms of drawing and paint. To use a modern idiom: they could all "do their stuff" even if it were stuff and nonsense.

In some strange way the men with new ideas seem all too often to forget that it is an artist's business to express them in terms of craftsmanship. I feel that there is some sign of a reaction against the dull and dirty colour, the feeble draughtsmanship, the negligence of tone which heralded the new freedom. Too often still your modernist will depend upon only one or other of these fundamental qualities and deliberately neglect the others. Too often he suffers from fear of being thought old-fashioned.

This exhibition might make for a new eclecticism. Half the people shown were rebels in their time, and we might well examine what new thing they said or what new way they said it. One can revalue. One can live anew the almost forgotten enthusiasms of youth before such a picture as Charles Sims' "I am the abyss and I am the light," painted when that brilliant Academician moved out into a mysticism which demanded almost abstract form and put down his vision without for a moment sacrificing his technique. That picture at least proves that the expression of an adult idea does not necessitate that the artist should draw and paint like a five-year-old; and, on the other hand, it shows that exquisite draughtsmanship and a concern for that demodée thing Beauty, does not commit an artist to romantic sentimentality or narrative.

Finally, for all but the catholic minded, this is what Geoffrey Grigson in his introduction calls "a cautionary exhibition." It might have for its motto that warning sentence of Rudyard Kipling: "After me cometh a builder; tell him I too have known."

Indeed, in face of the vagaries of taste and the rise and fall of reputations any artist and every critic might well feel humble. At the moment the Abstractionists are in the saddle: Moore and Butler and Adams and their kinds in sculpture; Gear, Nicholson, Lanyon and others of their kinds in painting. At Gimpel Fils there is an exhibition of British Abstract Art which really covers the best in this genre. It is a test, and something of a strain, upon abstract art to bring together seventy-five pictures and fourteen sculptures; and perhaps the outstanding success of this exhibition is the demonstration of how widely abstraction can vary. In this limited field again I think I detect a revival of respect for the actual qualities of paint and of drawing, something of a reaction from the idea that anything anyhow would be a picture so long as it was not by any chance a picture of anything in the heavens above or in the earth beneath or in the waters under the earth. There are still too many pieces without rhythm or reason, works at their worst like those of J. D. H. Catleugh who appears to have trickled the raw colour from the tubes into an oleaginous mess. Against that one would set William Gear's "White Features" with its charm of colour and intriguing suggestion of form, Ben Nicholson's ice-cold logical "Still Life," the harmonious blue and white colour scheme and rhythmic forms of Redvers Taylor's "Paris, May 1951," or Cecil Stephenson's pleasing "Clarabella."

This abstract art must in a final analysis derive from one or two separate sources: either it must be a purely subjective creation depending upon some intellectualisation of form and colour or its nearly allied intuition of these in the subconscious; or it must start from nature and make an abstract from the form and colours inherent in it. I am leaving out of count the easy-does-it, "anything-you-can-do, two-can-do, I-can-do-better" artists who, alas, can gate-crash into this free-for-all movement, and writing only of the serious exponents as I did nearly thirty years ago when I wrote of it in a work largely devoted to the pioneer British Abstract artist, Lawrence Atkinson. It would have been interesting to have included in this exhibition one or two pieces of the work of this "forgotten Vorticist" as one critic, generously recalling my book as a first defence of Abstract Art, calls Atkinson. But it is the fate of pioneers, however great their courage and good their sense of prophecy, to be very bad at timing; and Atkinson died in Paris almost unknown, his work unheeded and scattered, whilst the type of art which he practised now gets its exponents réclame and foremost places in the art life of our day. At least one of those who thirty years ago pleaded its rights now rebukes its arrogance and the nonsense committed in its name and under cover of its power.

Far from abstract art but relevant to this matter of forgotten artists, I found at Leggat's Galleries a late XVIIIth or early XIXth century picture which appealed to me by the immediacy of its charm. A portrait of a young angler in the fascinating top-hat of the period, it was a work by Henry Walton. Who now knows of

this East Anglian though three portraits in the National Portrait Gallery are his work and in his day he enjoyed a high local reputation among the gentry and nobility of his Suffolk countryside? Today he is almost forgotten, and the reference books give confusing (and often mistaken) details of his life and work. This delightful picture might well set us seeking to re-establish this portraitist and genre painter who has been overshadowed by the great men of his period.

If reputations fall, reputations rise. Certainly Henri-Marie-Raymond, Vicomte de Toulouse-Lautrec has always enjoyed the fame to which his brilliant draughtsmanship entitles him; but perhaps because it is the 50th anniversary of his death, this year has seen some noteworthy exhibitions. In Paris, in New York, and at a recent show at Matthiesen's his paintings have been shown; whilst the graphic art has had impressive exhibition at the Bibliothèque Nationale in Paris and at Knoedler's in New York. This last was of the wonderful collection made by Ludwig Charrell; and it is this which is now in London showing at the New Burlington Galleries under the auspices of the Arts Council. It has been an exciting experience. That sensitive draughtsmanship which for the last fifteen years of the XIXth century captured the whole vivid life of the Paris music-halls, cabarets, *bals*, and *maisons closes*, has left us something unique in art. The brilliance of his lithography is outstanding at this exhibition. With an absolute economy of line and colour he gives us for ever the transient genius of Yvette Guilbert, May Belfort, Jane Avril, La Goulue, and the rest. At the theatres, in the law courts, on the boulevards, the racecourses, all the gay life of the gay city in the nineties gave him a magnificent period subject matter; his own genius with pen, pencil and crayon seized the opportunity. No artist can give a greater sense of life and movement: the moment before, the moment after, are always implicit in the flash of what he saw and could put down. Poster, song-cover, menu card, book illustration, or those splendid series of impressions which he would do as albums in homage to one artist, such as the set of Yvette Guilbert: everything he did bears the stamp of his individuality and genius. As a tailpiece to this exhibition one should look at a painting of a "Horseman and Horsewoman in the Forest" still on view at Matthiesen's Galleries.

Lithography was at its finest in those days when Lautrec was working. The rise of photographic block-printing put it into temporary eclipse but there is a tendency for it to return again as a method of reproduction capable of closer contact with the original artist than other modern colour printing. At the St. James's Gallery of the Arts Council they have been showing a new set of lithographs by modern artists commissioned by Messrs. Lyons primarily for the decoration of their tea rooms (where, be it admitted, their presence on the mirrors is regarded with mixed aesthetic feelings by the young women customers). It is an interesting dozen to add to the original sixteen. The artists would seem to have been given absolute freedom of subject and treatment so that the result is some typical work by well-known or less well-known hands. I am not sure of the effect in the teashops (especially stuck on to the mirrors), but the prints can be bought for a reasonable sum and are therefore a contribution to contemporary popular art.

Another set of good lithographs by some of the same artists have been published by the Artists International Association and are on view at their galleries in Lisle Street.

The preoccupation of Toulouse-Lautrec for the world of entertainment of his time links that exhibition with two others of the month: the Garrick Club pictures at the Tate Gallery and Somerset Maugham's collection of Theatre Art at the Victoria and Albert. I confess that I found the Tate Show dull. Zoffany and de Wilde (who shines somewhat in this lustreless world) have some pleasing things, an occasional good portrait which is here by right of its being of an actor or actress; there were moments. But one wondered whether the Tate were justified in taking off even their inadequate Hogarth exhibition for this which was as thoroughly dead as Toulouse-Lautrec is alive. One other exhibition of the world of entertainment was a remarkable show of pictures and prints of bullfighting at the Walker Gallery. I am by nature and sentiment opposed to bullfighting and all blood sports or animal annoying for the amusement of that other animal, *homo sapiens*; but, as Goya proved, the bullring does provide something for the artist, and the company and setting are colourful.

Back to much tamer native ground; an exhibition, "Britain in Water-colour," at the R.W.S. Galleries. It is first remarkable in being a right idea for this Festival year: the combining of a group of the Royal Societies of both England and Scotland to stage one large exhibition basically topographical. More than three hundred works were chosen, prices were not high, and so an excellent chance was given for visitors to acquire something essentially British. Our



MAY BELFORT. By TOULOUSE-LAUTREC.
From the Exhibition of Lithographs by Toulouse-Lautrec
at the New Burlington Galleries.

supremacy in the water-colour medium is unchallenged. The note of this particular show was Great Britain rather than great art, place and the picturesque rather than artists' mannerisms. Now and again the artist went beyond these terms of reference, as when Steven Spurrier gave us "Men's Dressing Tent" or Laura Knight the "Wardrobe Room, Stratford." For the most part, however, this was an exhibition of British places rendered with the infinite variety of charm of our water-colour technique. That variety saved it from monotony.

I would on this occasion have wished for the inclusion of a modicum of more rebellious work; but maybe the Royal Societies were just too Royal for the rebels to co-operate.

At the Leicester Galleries' second edition of "Artists of Fame and Promise," in the entrance room, devoted to drawings and water-colours, one saw the medium used in its more modern idiom: John Piper in his Welsh mountain studies which convey so well the forbidding spirit of place of that region; Nigel Lambourne's Degas-like concern with contemporary working-class life, for instance. Here, and in the further rooms among the oils, the contribution of some of the older artists of Fame brings us back to that question of changing taste. There is, for example, a small Brangwyn water-colour, "The Bridge," which is superb from any angle of judgment. But the romantic quality of Brangwyn's mind has long made him unfashionable with the modernists (who are strangely unhappy if denied their *Angst*). Paradoxically, the charge against him is that his work is flat decoration "like a Persian carpet"; which really should be in his favour in this age of the abstract.

The Wilson Steer "Rape of the Sabines," one of his quite famous works, is the most impressive picture at the Leicester: a brilliant pastiche of the old masters done in Steer's Impressionist manner with its characteristic almost monochrome colouring. It is interesting that this picture which makes everything else in the exhibition look almost amateur was painted "early in the century," and that in the "Ten Decades of Taste" show from which we started, Steer is placed in the nineties and the 1901-10 periods. Is he, too, outmoded? Or has he moved safely into the realm of the classics? Happily these matters of taste remain moving, and in Meredith's significant phrase, "Change, the strongest son of Life."

SHAFTS FROM APOLLO'S BOW

Revolt in the North

"WHAT Manchester says today, England says tomorrow" has long been an axiom, though perhaps not a proven one, in the world of politics. Recent happenings in that city may therefore be of concern in our own smaller realm of art and the social organisation of art matters. The trouble was the large Ben Nicholson "Still Life, 1950" which travelled thither as one of the pictures commissioned by the Arts Council. The Art Galleries Committee decided to buy this for their gallery at the cost of £500. But . . . When the City Council met and the question of the ratification of the purchase came up the councillors rose in unbridled revolt. Modern art generally was stigmatised by Councillor Rogers as "the product of disordered minds or a touch of the liver." Councillor Westbrook described the Nicholson as "an easel with a few bits of glass and a test tube." Somebody said that the co-opted members of the Arts Committee were "very strong on these purchases," and "If so we should get rid of them."

Against this flood, Councillor Stock, the chairman of the offending committee, urged that it was "the duty of the Art Gallery to acquire this picture for those who want their horizon enlarging." (I suspect that he meant "need" rather than "want" but in the heat of debate these niceties often get overlooked.) Anyhow it was pointed out that in recent years only one picture of a conventional type had been bought against the quantity of horizon-enlargers. Only two years ago they had acquired a depressingly similar work from Ben Nicholson for £450, and that was as much enlargement of the horizon as they could stand for the time being. "Now we come along with this second monstrosity."

Firmly, by 84 votes to 20, the Ben Nicholson was cast into outer darkness.

Naturally the controversy passed from the council chamber to the local press. The horizon-enlargers went straight into action. One gentleman was so anxious to secure this masterpiece that he offered £50 as the opening of a fund to buy it, if his fellow citizens would subscribe the rest. (It should, perhaps, be realised that public money is not the only thing involved. I have no doubt that there are in Manchester quite a number of worthy and wealthy citizens whose art enthusiasm reaches its apex in the works of Sir Edward Poynter, but I doubt whether the art gallery would give precious wall space to a canvas to rival that artist's "Faithful unto Death" at nearby Liverpool.) Another correspondent warned the Art Gallery Committee against acting "like a sort of collective base Indian" in throwing away a pearl, and bade it "take care that it does not incur the ridicule of A.D. 2051." I must say that concern for the possible ridicule of A.D. 2051 would paralyse all action and certainly all words in this domain of art.

All on this side of the debate spoke, of course, *ex cathedra*. On the other side, Councillor Westbrook, who raised the storm on the Council, modestly prefaced his remarks by saying that he knew nothing about art. He did point out, however, that the William Gear abstract was hung a different way up in the gallery to that shown in the catalogue, so he is obviously a fellow of extremely acute observation. However, the Gear picture is not the point: another, quite separate sum of £500 of public money has already gone on that; but as this transaction was higher up in the administrative hierarchy no vulgar interfering city councillors had any opportunity of preventing our horizon being enlarged at that level.

Meantime in what Shakespeare would call "another part of the field," a few miles away at Haworth, this Northern revolt raised its head. There the Brontë Society, rightly distressed that the sisters had so poor a memorial at the church, commissioned a Halifax sculptress, Miss Jocelyn Horner, to make good the deficiency. She did. Maybe she overdid; for Haworth is a small church and this was a very large bronze group: "Emily a giantess minus a breast, with a giraffe-like neck," and Anne given "the same elongated neck . . . huge hands and a bare foot of gouty appearance." I quote one of the letters to the press. Another describes the bronze Emily as "a ghastly figure like a negress in pain." The vicar on purely quantitative grounds excommunicated it. Phyllis Bentley passionately defended her fellow townswoman, the sculptress; and while the controversy rages the homeless bronze Brontës have the asylum of the Leeds Art Gallery. I have only seen photographs of this particular work, and on the whole I think the Brontë sisters have been comparatively lucky to escape the glyptic attention of a certain fellow countymen who might have disembowelled all three in an ecstasy of interpretation. There's no end to this horizon enlarging.

Chinese Porcelain of the Manchu Dynasty

BY W. W. WINKWORTH



Fig. I. Tou-ts'ai enamels, 2½ ins., marked Yung Chêng (1723-1735).

Fig. II. Tou-ts'ai enamels, marked Chêng Hua, but probably K'ang Hsi, ht. 3½ ins.

Fig. IV. Marked Yung Chêng. (Mrs. Sedgwick.)

THE most useful general guides to Chinese pots of all periods are W. B. Honey's *Ceramic Art of China*, which can still be had, I believe, for three guineas, and a much cheaper volume, also well illustrated, namely the "Guide" or "Handbook," published by the British Museum in 1937, still obtainable there. Another step the collector should take is to join the Oriental Ceramic Society by writing to the Secretary, 48 Davies St., W.1. This Society has periodical exhibitions, publishes Transactions, and Catalogues of Exhibitions, which will, of course, in time become rare; and the subscription is moderate. The members include both beginners and advanced collectors; some are museum officials or professional experts; and several of the best-known dealers belong also, though with typical British reticence they usually take all too little part in the proceedings. The Society is under royal patronage.

The Exhibition last July of "Enamelled Polychrome Porcelain of the Manchu dynasty, 1644-1912" was one of the most interesting yet held, because it appealed to a far wider public than the more specialised subjects of previous shows, such as Ming Blue and White or Celadons, or T'ang pottery. These are subjects for experts; the most up-to-date discoveries have occurred in such fields as these, notably during this year in early blue-and-white. Museum officials and writers on Chinese subjects cannot be expected not to follow the latest developments with more enthusiasm than they devote to old-established types, now too well known—*archiconnu*, as the French say—and it is possible to find people who know all about the latest news from Ardebil and the most recent excavations in Korea, but who might easily fail to distinguish a genuine and fine piece

of K'ang-hsi porcelain from a Samson copy—indeed I myself am one of the guilty men in this respect.

At the last O.C.S. Exhibition, I was passing as genuine what proved later to be a Continental reproduction—not even modern Chinese!—when a fellow enthusiast, who has a wider experience as a sale-room expert, shattered my complacency and made me see I had been too hasty. The piece in question was No. 172, recorded in the excellent illustrated catalogue as "included for study," and the property of that wise collector, Sir Harry Garner.

But there were even more striking evidences of the present state of things; Sir Harry Garner, he confessed, bought No. 172 many years ago, and it was a really clever imitation; the Continental copies are usually much better than the modern Chinese at dealing with famille-verte, armorial porcelain, and other decorative types; and neither Sir Harry nor I had the slightest difficulty in seeing this example for what it was when our attention was drawn to the matter, for the truth is, one likes K'ang-hsi porcelain for the decorative effect, and if this is satisfying, one may easily pass over a forgery which fulfils the same function.

The more striking evidence of the recent absence of interest in "decorative" and "late" porcelain is seen when keen collectors, thoroughly versed in all the intricacies of early blue-and-white, T'ang pottery, and celadon, acquire late examples which are even later than they think; one example in the O.C.S. Exhibition was judiciously catalogued in a non-committal style, but other instances are known to have occurred. The present writer's own father, the late Mr. S. D. Winkworth, fell a victim in this way on more than one occasion to a



Fig. III. K'ang Hsi blue and white.
(Formerly S. D. Winkworth Collection.)



Fig. V. Green, blue and black K'ang Hsi. 8½ ins.
(Mr. R. H. Palmer.)

speciously attractive example of a piece marked Ch'ien-Lung (1736-1796), supposed to be Imperial ware, but really probably not merely of XIXth, but of XXth century date. This is far less likely to happen with Ming and earlier wares, which have recently been much more carefully studied and written about; it is time the later periods received the same close attention. The appearance of a book on the later wares by Mr. R. Soame Jenyns, of the British Museum, will, one hopes, do something to draw attention to the subject. It is noteworthy that the description of post-Ming wares in the Eumorfopoulos catalogue is much less reliable than that of the earlier types; and there were one or two examples even in the Chinese Exhibition of 1936 which were questionable, notably a "biscuit" animal.

An instance of the interest that these later types may have is to be found in the so-called "tou-ts'ai" enamelled wares. Most of these seem to date from the Yung Ch'eng or the late K'ang Hsi period; but they are based on what are the rarest of all Chinese wares, the polychromes of the Ch'êng Hua period (A.D. 1465-1487). Until a very short time ago, this type of colouring, the essence of which is that the outlines of the design are in underglaze blue and the enamels are applied very thinly, was regarded by most collectors and dealers as typically late, the usual attribution being "Tao Kuang" (1822-1850). Mr. R. L. Hobson was one of the first to draw attention to this delicate and charming style; he illustrated a specimen in the 1924 edition of the British Museum "Handbook" (Fig. 125), a covered bowl marked Yung Ch'eng. He does not use the term *tou-ts'ai*; the phrase had not then been introduced, and there was then no fixed name for this type of colouring. Mr. Hobson, with great perspicacity, points out that "It may be that this decoration is an echo of some classic Ch'êng Hua type, but we only know it at present as a characteristic of the Yung Ch'eng porcelain." Actually, since 1924, several pieces with marks of the K'ang Hsi period (1662-1722) have been recognised as genuine. Another point is raised by the bowl in the same plate, Fig. 126, which is by implication evidently meant as a Yung Ch'eng type.

It seems, however, that more recent criticism would

attribute such a piece to K'ang Hsi. Hobson was inclined to date these graceful designs which include a little copper red under the glaze (they have of course no connection with the *tou-ts'ai* enamels, and Fig. 120 is only placed there for convenience) rather too late; a notable instance is a vase of this type with celadon ground which in the 1915 "Chinese Pottery and Porcelain" (pl. 115) he calls Yung Ch'eng. There seems reason to think that these pieces in high-temperature colours—copper, celadon, and blue in combination—already existed in the early period of K'ang Hsi before the re-modelling of the factories in 1680, and that pieces like Fig. 126 in the 1924 "Handbook" are continuations which may date from as early as 1690 or 1700. There do not seem to be marked Yung Ch'eng examples of exactly this style, which unlike the *tou-ts'ai* enamels has no early prototypes.

But Hobson was perfectly right in saying that the *tou-ts'ai* had; one of the most remarkable, the jar illustrated at the beginning of the chapter on Ch'êng Hua polychromes in A. W. Brankston's book, was actually picked out (by the present writer) from among a group of *tou-ts'ai* pieces mostly marked Yung Ch'eng. The most usual mark for the XVIIIth century wares of this class was Ch'êng Hua. Fig. I is marked Yung Ch'eng, and Fig. II is marked Ch'êng Hua; the latter is quite probably K'ang Hsi. This stem-cup may be an echo of a XVth century type; the little cup, Fig. I, is certainly not in Ming style except in colouring.

One would have expected the *tou-ts'ai* style to be prevalent, though in fact it seems to be unknown, in the early period of K'ang Hsi, before about 1680, when the blue enamel had not yet been introduced; for there is never any blue enamel on *tou-ts'ai* pieces, the blue being all underglaze. But early K'ang Hsi was not remarkable for archaistic revivals; the styles of the time were original, usually. Curiously enough, however, one of the most famous pieces of what used to be thought to be Ch'êng Hua polychrome, Mr. Oppenheim's beautiful



Fig. VI (left).
Green, blue and
black K'ang
Hsi. 8 ins.



Fig. VII (right).
Ruby-back
egg-shell, about
1730, in Chinese
taste.

little box now in the British Museum, now seems to be clearly identifiable as a product of this interesting period of early K'ang Hsi. It is, however, not at all in the style of *tou-ts'ai* proper, early or late; the design is not outlined in underglaze blue, though some details are in that colour, and the graceful and original style of the drawing is quite unlike the earlier pieces which are more formal usually and do not make the same use of underglaze blue as an *independent* item of colour in the design.

The originality of the designs of early K'ang Hsi is seen in their use of the Southern style of landscape painting as in Fig. III, with linear shading in the rocks, which was an attempt to reproduce the effect of the kind of ink-painting in vogue at that time. The later K'ang Hsi type of landscape usually tends to rely on washes, as in the Northern style, which gives a good decorative effect of massed blue, but lacks the interest of brushwork. This plate is not early K'ang Hsi, but is a continuation of a style begun then, and may be by one of the older groups of painters working with the new materials, a thinner glaze and a finer porcelain.

Fig. IV shows a little wine-cup very different from the two other small pieces, Figs. I and II, which belong to Sir Harry Garner. Mrs. Sedgwick, the owner of Fig. IV, possesses one of the very rare genuine Chêng Hua "Chicken-cups." This example, marked Yung Chêng, is an attempt not so much to copy as to improve on the originals. It is certainly more refined, if not quite so satisfactory in colour as the older piece in the same collection.

With Figs. V and VI we reach K'ang Hsi at its most typical, and its finest. These glorious blacks, blues and greens make a colour scheme different from Ming, and equally different from the pinks and "pastel" colours of the Yung Chêng famille-rose. The black especially is notable. Where did the K'ang Hsi potters get the idea? I am not at all sure it was not from Japan. Japanese porcelain of the Genroku period (late XVIIth century), especially the Arita wares called "Imari," were a mine of new designs and ideas for the Chinese as they were for Europe too. The "seeded green" was one of their effects.

Did they copy it from the Chinese? There seem few signs of their copying anything, and Chinese famille-verte was seldom seen in old Japanese collections; it was probably expensive, and foreign trade was discouraged by the Bakufu Government. Neither Fig. V nor VI shows the faintest symptoms of a Japanese flavour; but the origins of Chinese ceramic design at this date have never been closely examined and, after all, Ninsei was already using a black ground before it became current in China.

The Japanese were more out of the world, more remote, in those days than is easily remembered; they would certainly have copied famille-verte if they had seen it; they learned the technique of the enamels from Chinese sources, but only of the late Ming type; and they never managed to get any Chinese to sell them the secret of famille-rose (Fig. VII) or they would certainly have attempted it. A feeble pink appears in some of Zengoro Hozen's work in the early XIXth century; this great potter would have made splendid use of the full palette if he had known of it.

The style of painters like Genki, and indeed Okyo, might seem to have been ideally suited to the adaptation of designs like that of Fig. VII: but when Okyo did work in ceramics it was only to sketch with a rapid brush on the rough pottery of the tea-ceremony. Better taste than eggshell and ruby-back, someone may say. But there are different kinds of good taste. Okyo, whose "finish" was finer than the finest "Chinese taste" Yung Chêng, in his best Chinese subjects—graceful ladies, birds and flowers—would, I am sure, have been the first to appreciate it. Because he also did rough sketches in a few strokes which would have pleased Roger Fry (who hated his finished work, or rather hated the rather misleading reproductions of it he happened to see) when he painted pots for tea-ceremony enthusiasts, we cannot tell whether he might not have done fine work on thin porcelain if he had had the chance. What we do know is that he never did have the chance; and remember, in pre-industrial Japan there might have been a chance, if the technique had been known; a better chance, anyhow, than any of our best painters now are likely to have of painting on Worcester or Wedgwood.

SOME WALNUT FURNITURE—Part I



Fig. I. Chair of carved beech and walnut, period of Charles II (1660-1685). Note the repeated use of the scroll form, in the front legs, the frame of the seat and the frame of the oval panel of canework which forms the back.

(By courtesy of the Victoria & Albert Museum.)



Fig. II. Chair of carved walnut, period of William III (1688-1702). Note the simpler form as compared with Fig. I.

(By courtesy of the Victoria & Albert Museum.)

THE purpose of this series of articles is to provide a simple introduction to the history and development of English furniture. The emphasis is on the word "simple," and with this end in view complicated technical terms will be avoided, and the pieces illustrated will be, as far as possible, suitable for everyday use.

Last month it was explained that oak—the great original material of English furniture—ceased to be employed generally in fashionable circles in the second half of the XVIIth century.

ORIGIN OF WALNUT

The walnut tree had been known in England from Roman times and the word "walnut" itself is derived from two Anglo-Saxon words which mean literally "foreign tree." The mention of the walnut tree in the

jingle with a woman and a dog points to early familiarity.

Although the walnut tree had, therefore, undoubtedly been growing in England in early times, it seems clear that it was seldom used for furniture. Few early examples of walnut have survived, and although this may be partly due to its perishable nature, the more important reason is that few walnut articles were made. This scarcity of walnut furniture seems to have been due to the fact that the tree itself was not common.

In the reign of Elizabeth, however (second half of the XVIth century), a large number of walnut trees were planted; these began to mature around the middle of the XVIIth century, and it was only then that good supplies of the wood became available. This comparatively late use of walnut in England is to be contrasted with its early extensive use in France.

APOLLO



Fig. III. Chest of drawers, oak carcase and top and sides, with walnut veneer in the front (and inlays of lighter wood) on bun feet.

THE ARRIVAL OF WALNUT

Plentiful walnut appeared at a time of exciting aesthetic changes and development. The return of Charles II in 1660 let loose on England a flood of foreign influences. French taste was supreme in the world, and everything French was right and had to be imitated. These influences were strengthened by the arrival in England of French religious refugees. The Revocation of the Edict of Nantes in 1683 brought thousands of Huguenot workpeople to this country, but many had

arrived before and had not waited for the final blow. Portuguese influences came with Charles' Queen, Catherine of Braganza, and Dutch influence was also potent. Owing to the close connection between part of the Netherlands and Spain, Dutch influence was often southern and sultry rather than northern and frigid.

To these foreign influences was added the relief at the termination of the period of austerity, which was connected with the Cromwellian regime and his District Controllers. The Court set the fashion in extravagance

SOME WALNUT FURNITURE



Fig. IV. Chest of drawers, walnut veneer, with fine marking.



Fig. V. A more sophisticated chest of drawers, walnut veneer on the body, walnut legs of cabriole form in front.

APOLLO



Fig. VI. Bureau on stand, walnut veneer, about 1715. The lady's perfect writing desk.
(By courtesy of the Victoria & Albert Museum.)

SOME WALNUT FURNITURE



Fig. VII. Tallboy of walnut veneer on oak and pine. About 1715.
(By courtesy of the Victoria & Albert Museum.)

and novelty, a fashion which was soon followed by the territorial magnates and the merchant princes, and at some distance by small tradespeople and ordinary yeomen. There was nothing short of a riot of extravagance. Everything fantastic and rich in shape and material became the fashion. Exaggerated mouldings and contrasted scrolls and curves in stretchers, arms, supports and backs; oyster shell veneer; yellow, brown and green of marquetry; red and green and gold of lacquer. A visitor from Mars, shown English furniture of 1650 and of 1670, would find it hard to believe that they were both made by the same people at a distance of only half a generation in time. Political historians are doubtless right in calling the event of 1660 "The Restoration," but in the history of furniture it looks more like a Revolution.

HAM HOUSE

Ham House contains a wonderful selection of Restoration furniture, and much of it is so rich that it has to be seen to be believed; words are quite inadequate, and black and white pictures give little idea of its sumptuousness. Moreover, such furniture is outside the scope of a series of articles which aim at bringing ordinary furniture to the notice of the ordinary man. But go to Ham House and marvel!

SOBERING INFLUENCES

Characteristic English moderation, however, was not dead, it was only sleeping; and it awoke before the end of the XVIIth century to exercise a restraining influence on the earlier extravagance. In this way was ushered in the reign of Queen Anne (1702-1714) which saw the Augustan age of English furniture, when beauty of material, excellence of workmanship and perfection of design combined to produce the finest furniture which England, or any other country, has ever seen.

CHAIRS

Figs. I and II (both by courtesy of the Victoria and Albert Museum) illustrate the simplification of design that took place as the XVIIth century wore on. The first, of the period of Charles II (1660-1685), is of carved walnut and beech; the oval panel of canework forming the back is framed by scrolls; the coronet at the top of the seat is flanked by a pair of cherubs. This same motif is repeated in the deep rail which joins the front legs. The scroll front legs contrast sharply with the simple back legs which, like the baluster stretchers, might have come from an oak chair of the first half of the century. The general effect is of baroque splendour.

The chair in Fig. II, period of William III (1689-1702), is much simpler. It presents a number of characteristic features. The back is high and narrow and curved; the central splat is carved in open work; the cabriole front legs are carved on the knees with leaves, and terminate in hoof feet.

CHESTS OF DRAWERS

In a previous article it was explained that the chest of drawers developed from the chest, through the chest with one drawer at the bottom. By the fourth quarter of the XVIIth century the chest of drawers as we know it had been evolved.

Fig. III is an interesting example of the transition from oak to walnut. Only the front is veneered with walnut, the centre portion of the drawers being veneered

with oyster, and the sides and top are of oak, of which the whole carcase is composed. The deep drawer is a reminder of the origin of the chest of drawers in the chest.

It is made in two parts, and the first two drawers lift off. Such a chest is commonly said to have been used for travelling. The inlays in the veneer are of lighter wood, and the chest stands on bun feet. The handles are not original—when made, it probably had wooden knobs.

Fig. IV shows a chest, again standing on bun feet, with fine marking in the walnut veneer.

Fig. V is a more sophisticated specimen, with cabriole legs in front and straight legs at the back. The body is walnut veneered, the legs being of walnut.

SMALL QUEEN ANNE PIECES

One of the reasons for the popularity of Queen Anne furniture is that it is possible to find a certain number of small pieces, suitable for the modern house or flat. Fig. VI shows what is technically called a bureau on stand, in walnut veneer. It would be an ideal lady's writing desk. The shell pattern carving on the knees of the cabriole legs is a pleasing relief to the flat surfaces of the desk itself.

TALLBOY

The tallboy, a development of the chest of drawers, is a characteristic English XVIIIth century production, and Fig. VII shows an example in walnut veneer on a carcase of oak and pine, of around 1715. The cabriole legs, with shell carving on the knees, relieve the heaviness that is associated with the upper mass; this is again lightened by the fluted Corinthian pillars. An amusing touch is provided by the ivory nails on the ball and claw feet. It is a model of proportion and harmony. Such a piece is indeed in striking contrast with the wild contortions of the chair illustrated in Fig. I and is a perfect example of the elegance which was never attained before or after the Augustan age.

COVER PLATE

P. Palfrey, the painter of the coaching scene reproduced on the front cover of this issue, by profession was an architect, and not much else is known about him. Some two or three years ago correspondence revealed that he was remembered in the North Country, but nothing further developed from the enquiries in that part of the country. He is believed to have died in the opening years of the present century.

Drawings of Palfrey's were reproduced in journals of his time and four paintings of his illustrated a book by C. G. Harper called *The Newmarket, Bury, Thetford and Cromer Road*, published by Chapman and Hall in 1904; these depicted inns, one of which was of the White Bear at Stansted, which belonged to Daniel Gilbey, who was born in January, 1759. In the last ten or twenty years of the XIXth century, Sir Walter Gilbey commissioned Palfrey to paint some coaching scenes, and some eight or so paintings were sold at the London auction rooms when the late Tresham Gilbey's estate was dispersed. It would be interesting to learn the whereabouts of these paintings and others which are in private possession and of particulars of his life which would allow permanent records to be made of this sporting artist's life and work.

CANDLESTICK DESIGN

The pewter candlestick known as the Grainger and referred to in the text on page 25 of the July issue as Fig. IX is in fact the candlestick illustrated on the right hand of the lower reproductions on page 24. Fig. IX is the copper example of the XVIIth century and Fig. X the Grainger, the particulars of which are fully detailed in the text; by substituting the figure references of the Grainger to Fig. X in place of IX the arguments adduced by the writer of the article will become apparent.

SILVER BEARING THE HULL ASSAY MARK

BY LT.-COL. R. A. ALEC-SMITH

THE Corporation of Hull arranged an exhibition in the city's Guildhall during June of XVIth, XVIIth and early XVIIIth century silver bearing the rare Hull town's mark. Efforts were made to gather together on loan all the known pieces—there are about a hundred—from their widely scattered owners and from churches mainly in Yorkshire, North Lincolnshire and Hull itself, where a high proportion, in the form of Communion cups and patens, is to be found. The response was encouraging. Some ninety-two examples were displayed. Most of the refusals, and these with regret, were from churches where the plate is still in regular use and could not be spared.

Considerable research into the whereabouts of Hull plate has been undertaken since Sir Charles James Jackson, in the second edition of his famous *English Goldsmiths and their Marks*, 1921, records that the number of examples known to him was not more than about thirty-four in all. News of the exhibition brought two pieces to light, and doubtless others will follow. One of these is a plain paten by Edward Mangy, circa 1665, the property of the Unitarian Church in Hull.

The earliest examples have the letter H as the town mark, but in the XVIIth century the arms of the town—three ducal coronets or Plantagenet crowns in pale—were adopted for this purpose and were used in conjunction with the maker's initials.

Confusion in particular instances has arisen from time to time owing to the similarity of marking—with three crowns in pale—employed by the Dutch smiths at Sneek in Friesland. Only the most careful scrutiny of the sort of crowns used and comparison of any maker's initials with those of known Hull smiths can hope to distinguish between the two, for in some cases the Dutch designs and ornamentations vary but little from those of Hull practice, and not unnaturally since Hull was in the closest trading connection with the Low Countries whose styles of building, to take but one example, strongly influenced the appearance of XVII century Hull.

Sir Charles Jackson, judging by what remains of their work, gave to the Hull goldsmiths first place amongst the minor provincial English guilds.

Hull had a mint in the reign of Edward I, and probably goldsmiths were working here then, though there is no mention of the town in the Statute of Henry VI (1423) which appoints certain places to have "touches" of their own. No names are recorded till the XVth century when those of Swethero, John and Willelmus "goldsmys" appear in the Chamberlains' rolls in connection with the greater corporation mace. There is no evidence that they were ever incorporated by statute or charter. It may have been that their guild, if there was one, existed by sufferance, and that their remoteness from London and comparative inaccessibility except by sea kept them free from interference.

The view has been put forward that Hull's production of plate in the XIVth, XVth and XVIth centuries was probably considerable and of a high standard of craftsmanship. They were days of prosperity for the port, when the demands of its own merchant princes as well

as its trading contacts with Europe may easily have induced a rich yield. Perhaps much Hull plate—like the china made at the Belle Vue Pottery on the Humber Bank in the early XIXth century—was primarily for export, but as it was apparently unmarked this will never be known. The earliest known piece, and it was in the exhibition, is a Communion cup from Beverley Minster by Peter Carlille, circa 1580.

There are a few other examples of XVIth century manufacture by James and Peter Carlille, but none of the work of George Harwood, Martin Moore (Moone?) or Edmond Russell, who are mentioned as goldsmiths in an ordinance of 1598 in the Guildhall, has been located. Nor has that of John and Robert Norton, and Jeremiah Watson.

The majority of the collection is of XVIIth century origin, and evidences the work of Edward and Katherine Mangy (a Huguenot family represented also by silver-smiths in York and Leeds), Thomas Hebden, James Birkby, Robert Robinson, Christopher Watson, James Watson, and Abraham Barrachin. It is the work of this last named that bears the latest recorded Hull marks, of circa 1708, a ladle in the possession of Dr. Wilfrid Harris, of London, and a Communion cup at Preston in Holderness.

An attempt seems to have been made towards the end of the XVIIth century to establish a system of marking with date-letters, but the examples even now available are too few for tabulation.

The Act of 1696, introducing the higher standard plate, deprived provincial assay offices of practically all their powers. Hull could no longer, legally, mark its gold and silver objects. The law was tightened up. Even the amending Act of 1700-1 that appointed Wardens and Assay Masters in York, Exeter, Bristol, and other centres excluded Hull. It is, therefore, surprising that Hull goldsmiths continued, so far as is known with impunity, to mark up to 1708 in disregard of both the Acts of Parliament. The termination of marking in that year probably reflects the end of manufacture in Hull rather than a sudden recognition of the law, and though goldsmiths' names appear in the Corporation archives till 1774, those after 1708—Hawse Brampton, Christopher Thompson, Richard Moxon, Stephen Bramston, John Dove, Edward Hardy and James Dewitt—were probably dealers and not manufacturers, for not a single Hull piece of later date is known. Admittedly the initials HB (Hawse Brampton) appear on a beaker of 1621 by James Carlille at the Trinity House, but he likely only repaired it.

To the exhibition the Corporation itself, one of the most ancient in the country, sent much from its museums, including the two-handled porringer by Edward Mangy, circa 1665, bearing the arms of Yorke of York and the somewhat lugubrious inscription, "Mors tua mors Christi fraus Mundi gloria Coeli et dolor Inferni sunt Meditanda tibi," which was purchased only last year with the aid of grants from the National Art Collections Fund and the Board of Education. Strangely enough, among its own extensive array of plate and regalia it has only one Hull piece—the Sheriff's or County Mace, also by Mangy,



Fig. I. Communion Cup and Cover from Cabourn Church, Hull, second half of the XVIth century, by Peter Carlille. 5½" high, and (right) the marks as appearing on the cup and on the cover. On the cup the stamped P C adjoins an engraved H, an early example of the town mark evidently antedating the stamped H.

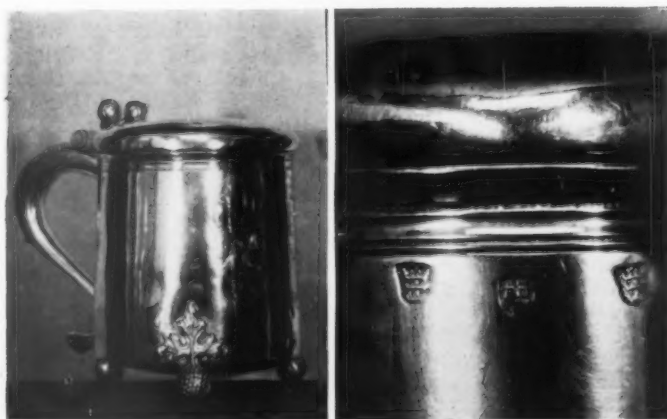


Fig. II (left). The Hedon Peg Tankard given to the Borough by Matthew Appleyard in 1689. By Thomas Hebden, Hull. 7" high, and (right) the detail of the marks on the tankard—the maker's mark "T H, three mullets above and one below" between two impressions of the three crowns town mark.



Fig. IV (left). Communion Cup at Beverley Minster by Peter Carlille, Hull, circa 1580. 7½" high, and (right) the single maker's mark P C. There is no town mark on this piece, but P C's mark in conjunction with the plain H inscribed, but not stamped, has been found on several Hull pieces.

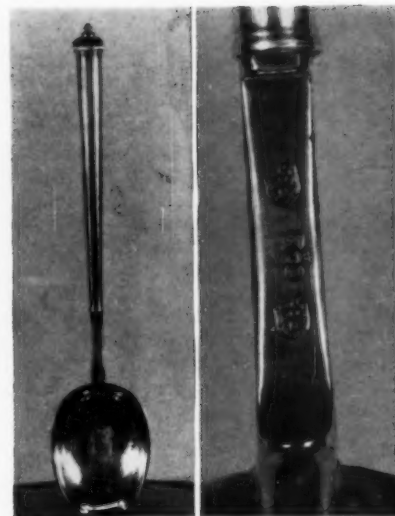


Fig. III. Ladle in the collection of Dr. Wilfrid Harris, by Abraham Barrachin, Hull, circa 1708. 16" long, and (right) details of the marks—the maker's mark "A B, crown above and rose below" between two impressions of the three crowns town mark.



Fig. V. A Tumbler Cup by Thomas Hebden, Hull, circa 1685. Height 2½". Given to the Hull Trinity House in 1689, and still in their collection, by Joshua Greene, a brother.

SILVER BEARING THE HULL ASSAY MARK



Fig. VI. Tankard 7" high by Edward Mangy, mid-XVIIth century, and bearing the arms of the Hull Company of Merchant Tailors. Presented to the Hull Trinity House by George Hall, an Elder Brother, in 1860.

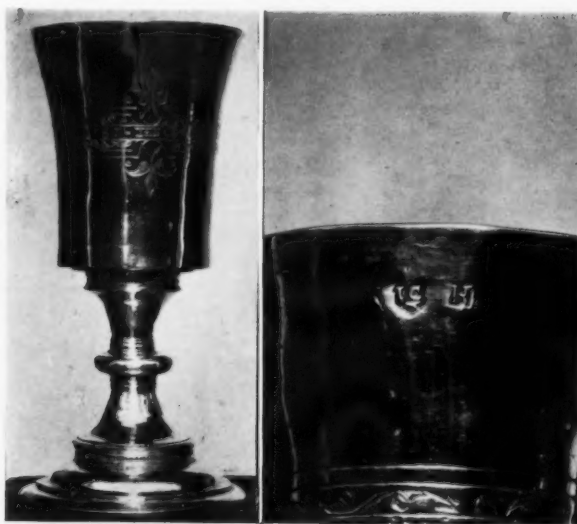


Fig. VII. Communion Cup at Holy Trinity Church, Hull, by James Carlille, Hull, circa 1587. 7½" high, and inscribed "This cup is the gyfte of Mistress Elizabeth Willande Anno Domini 1587," and (right) the detail of the marks "IC" for James Carlille, and the stamped capital H, an early example of the town mark.



Fig. VIII. A Caudle Cup and Cover, Hull, by Edward Mangy, circa 1660, with six panels of floral decoration and inscribed "The guift of a friend and Bro : of the house John Blenkarne." Height 4". In the collection of the Hull Trinity House.



Fig. IX. Communion Cup and Cover of the Hull Trinity House, 7½" high, by Katherine Mangy, Hull, XVIIth century, with date letter a capital italic "E".

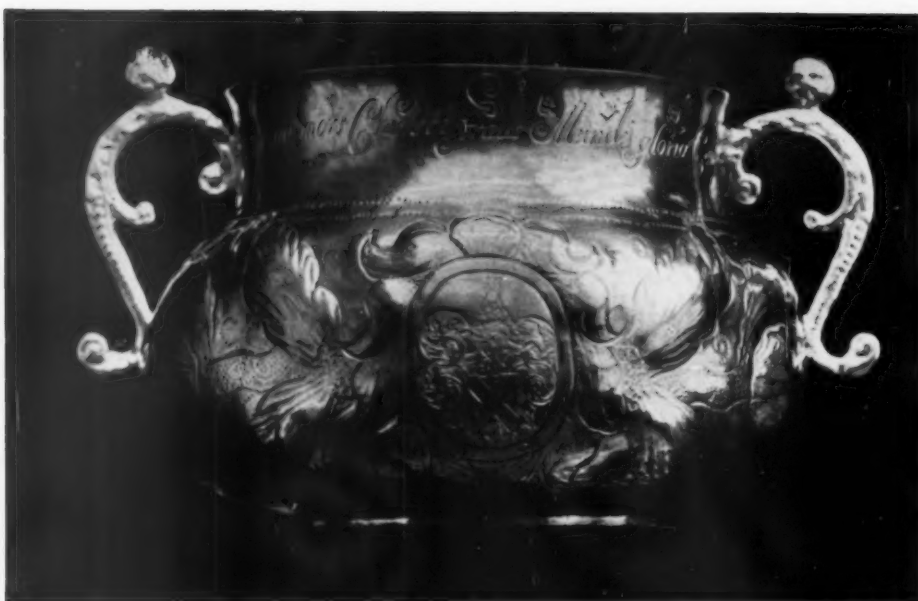


Fig. X. A Hull porringer of circa 1665 by Edward Mangy, with the arms of Yorke of York. Acquired by Hull Corporation in 1950 with the aid of grants from the Board of Education and the National Art Collections Fund.



Fig. XI. Commonwealth Skilnet and cover. 5 in. high.

16½ inches long, its shafts divided by moulded bands into four unequal sections and surmounted by a conical head containing a plate engraved with the Royal Stuart arms. The neighbouring borough of Hedon, now little more than a village, contributed a peg tankard by Thomas Hebden dated 1689, presented to them in that year by Matthew Appleyard. It is eight inches high and stands on three pomegranate feet with two others forming the thumbpiece.

By the Hull Trinity House was lent the whole of their collection of Hull examples, numbering no less than thirteen pieces (or sets of pieces, such as five seal-top spoons by John Carlille with the early H town mark). The majority of the cups, beakers, and tankards were presented to the House in the XVIIth century, are

engraved with the donors' names, and have never been out of its possession.

What is perhaps the most exceptional example comes from a private collection. It is the Commonwealth skilnet and cover, five inches high, and very plain except for its inscription, "Ex dono Walter Hawksworth Jenero et Ecclesia de Hawksworth in Comitatu Yorkshire. Anno Domi 1650," and the coat-of-arms. Its cover, of "Colonial porringer" form with flat pierced handle, is the forerunner of the well-known American porringers, their English counterparts being sometimes erroneously referred to as "bleeding bowls." Though skilnets are mentioned in the XVIth century, this one is believed to be the earliest recorded specimen retaining its own lid. It is marked I B (James Birkby) and three crowns. There are two drum tankards from the writer's collection, one, very perfect and plain, by Edward Mangy, circa 1665, five inches high and engraved with the arms of Henry, 4th Baron Fairfax of Cameron and his wife, and the other by Thomas Hebden, circa 1684, larger and more elaborate with embossed foliage round the base and upon the lid, and a thumbpiece of entwined dolphins. It is engraved with the arms of William Cotton, of Denby and of the Haigh, in the West Riding, impaling those of his wife, Anna Westby, of Ravensfield in the same county, and was the gift of Daniel Hoare, thrice Mayor of Hull.

Mr. J. B. Fay, the Director of Museums, who was responsible for organising the Exhibition, has prepared a catalogue which recites not only details of those ninety-two examples which were shown, but of all the known remaining ones as well—and there are blank pages for the addition of future discoveries.

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APOLLO will be sent by post every month for twelve months, Home or Overseas for £2 2s. (U.S.A. \$6.50). Apollo, 10 Vigo Street, London, W.1.

WILLIAM DANIELS OF LIVERPOOL (1813—1880)

BY RALPH FASTNEDGE

*Reproductions by permission of
The Walker Art Gallery,
Liverpool*

Fig. 1.
"Self Portrait," William Daniels.
Canvas, 34 x 26½ in.



WHILE William Daniels' "Self Portrait" (Fig. 1) displays the assurance of pose and competent modelling to be found in most of his work, it is marred, to some extent, by fondness for heavy shadows. The artist wears a black coat and black trousers, his cravat is black, and a dingy background provides no relief. There is little colour to the picture. The pigment which he has placed on his palette and that which adheres to the tips of several of the brushes he is using are the only bright notes of colour in the composition. But to suggest thus that the portrait lacks an easy charm is not to deny its worth.

Indeed, had Daniels not possessed great natural talent and determination he never would have overcome the

youthful difficulties which confronted him (the consequence of humble birth) so as to be in demand as a portrait painter in his native city when still a young man.

It is probable that his dark manner of painting and his addiction to forced and artificial effects of lighting derived not from any study of Rembrandt or of Italians of the XVIIth century but from the fact that he was compelled by a hard necessity to teach himself to paint in the evenings, often by the light of one or two candles. In later life irregular hours of work unfortunately made convenient the continuance of the habit.

During his lifetime Daniels was sometimes accounted to be of gipsy blood. Dark, lustrous brown eyes and a bold, swarthy appearance made feasible the supposition ;



Fig. II. "The Savoyard," Alexander Mosses.
Panel, 14½ x 10½ in.



Fig. III. "The Card Players," William Daniels.
Canvas, 23 x 19½ in.

and gossip dwelt, too, on his fondness for depicting scenes of vagabondage. Incidentally, he rarely, and then not from choice, used male models other than those who, like himself, were dark and swarthy; he disliked men of fair complexion.

He was the son of a brickmaker of Liverpool (a one-time soldier); his mother had served in a public house in the city. He was apprenticed when young to his father's trade and is said to have attracted the attention of Alexander Mosses, 1793-1837 ("The Savoyard," Fig. II, is an example of the latter's work), by a habit of modelling in clay in his spare moments in the brickyards. Mosses had, for his part, received little instruction in painting, and was, at first, prone to sympathise with the struggles of the boy and to give help. Daniels was taken into Mosses' studio and set to follow the craft of wood engraving. He was able to profit to such good effect by some additional instruction in drawing which he received at the schools of the Royal Liverpool Institution that he set up as portrait painter at the end of a period of apprenticeship, which proved, apparently, dismal and uninspiring.

In all, Daniels exhibited seven pictures at the Royal Academy—three in 1840 and four in 1846. Some time after this latter date, still a young painter, Daniels abandoned, in effect, his efforts to rise in his chosen profession and was content to exhibit frequently at Post Office Place, Liverpool.

In Sir Joshua Walmsley, Daniels had a good patron. Three portraits of the Walmsley family, together with those of George Stephenson and Charles Kean, were

acquired by the nation and deposited at South Kensington late in the last century.

Yet opportunities were neglected in London, whither at one time he went supplied with good introductions. It may be true that a commission to paint the Duke of Wellington at Apsley House was lost by unpunctuality or intemperance, and that he received a curt "Good morning, Mr. Daniels" from the statesman in answer to proffered excuses. However that may be, the promise of a London career came to naught. Daniels returned to Liverpool, where he apparently followed a course careless, at least as to money matters, feckless and convivial, and for nearly forty years, or the best part of his working life, made no further spectacular progress. It may be hazarded that he was by nature "a rough diamond," a generous, kindly but self-willed man. It was perhaps just as well in view of his improvident habits that he was physically tough and that the alternation of plenty and want in his affairs did not seriously affect his well-being. To judge by near contemporary account he was reserved but nevertheless well disposed to the company found in public houses; he enjoyed sparring with such well-known professional pugilists as Jem Ward (whose portrait he painted and which hung for some years in a billiard saloon in the city), Jem Mace, Mat Robinson and, in later days, with Tom Sayers. Harry Boleno, the clown, was his friend. Beggars, ballad singers and pedlars were often the models of his "fancy figure subjects." The tone of these pictures is usually gloomy and, as one might perhaps expect, their method of painting direct. He is said to have refrained



Fig. IV. "The Chess Players," William Daniels.
Canvas, 24 x 32 in.

from the use of bitumen (asphaltum), to have neither glazed nor scumbled.

"The Card Players" (Fig. III), sold for sixty guineas at the Dawbarn sale of 1881, exemplifies both the merits and defects of a system, simple probably both by inclination and by lack of training. It is a comparatively early work. Noticeably, it is unfinished or, at least, not highly finished. Daniels has painted himself in the ill-lit interior of some tavern. He is wearing a wide-rimmed hat and, seated at cards at a rough table, is seemingly about to be "rooked" by the smiling blacksmith and a knavish confederate—the spectator who stands by Daniels' chair. The execution is hasty, but free and extremely talented. The head of the blacksmith, his forearm and hand and the sleeve covering his upper arm, are skilfully painted, and the posing of all figures is capably done. But by the typically unpolished composition it may be believed that Daniels was averse to making preparatory studies for his paintings.

If comparison be made with "The Chess Players" (Fig. IV), which is a work to which Daniels gave more sustained effort in the painting, the same awkward, unattractive disposition of the figures is apparent. Daniels has here shown a "patron," Mr. Breeze, a warehouseman of means, who is playing at chess with his brother-in-law. Mrs. Breeze completes the family scene. One small

peculiarity may be remarked: the chess men on the table are thinly and manneristically painted so as to be now almost invisible and, as in "The Card Players," the impasto accenting and defining the shapes of glasses and decanter is laid down so as to give them likewise an insubstantial and ghostly air. Until a dispute arose between the men, Breeze was in the habit of buying numbers of Daniels' pictures, but it may be assumed that "The Chess Players," recorded as Lot 181 in the sale of the artist's effects held in December, 1880, was not taken by him. Were it not for the quarrel, this would be curious. "The Chess Players" is, for Daniels, an unusually urbane performance, a polished scene of Victorian middle-class plenty. The colour is pleasing: the blue-grey of the woman's dress and the pink and white bow which she wears at her neck contrast favourably with the rather rich dark red of the warehouseman's waistcoat and of the wine on the table, and relieve the considerable areas of shadow which would otherwise make the whole dull and unpleasant. One feels that the portraits of these persons, grouped in this small room so heavily hung with pictures, are "speaking" likenesses, painted with a naturally accurate touch. Daniels' reputation in Liverpool as a portrait painter was quite considerable and not unmerited.

A departure from his normal style is yet more marked

Fig. V (right).
"Portrait of a girl with a
large hat,"
William Daniels.
Canvas, 26 x 18 in.

Fig. VI (below).
"Master Edmund Kirby,"
William Daniels.
Canvas, 50 x 40 in.



in the "Portrait of a Girl with a large Hat" (Fig. V), in which the affected grace of pose, accessories and indeed of colour would appear to be foreign to Daniels and perhaps to have weighed somewhat heavily on his model. It would be interesting to be able to date this work with exactitude. The dark, glossy ringlets of the girl and her rather heavy features ill accord with the light blue tint of apron, pink bow and a touch of pink to her hat. She clasps a posy in her right hand and rests sturdily against a pedestal. The foliage is lightly touched, and delicate

tendrils fall from an ornamental vase. She is standing in a garden, in the open-air of the evening, but nevertheless surrounded by heavy shadowed background, and the marked folds of the material of her dress are over-emphasised.

Similarly, with the "Master Edmund Kirby" (Fig. VI), an early work painted c. 1844, Daniels' modelling is forced; the accents at the nostrils, the cleft of the chin and the eye sockets are firm but coarse. It is, moreover, a large picture which would probably have gained by reduction in scale. The colour is uninviting and again tends to be gloomy, but the painter has made a nice distinction as to texture and has contrasted with skill the inanimate and rigid quality that pertains to the wooden rocking horse and the warm flesh and garments of the living child. The head is perhaps large, but is lively and sympathetically painted.

While Daniels was held in a mistakenly high regard at his death and, in 1881, designated as "of the Rembrandt school," was compared with George Morland—largely by reason of the intemperate habits of both artists—it may fairly be said that his pictures, "dark and rather old-fashioned," have the "vigour and force" of the natural painter and will repay attention by the collector.

A Letter Book of Boulton and Fothergill, 1773

PART I

BY WILFRED A. SEABY

IN the days before gelatine impressions and carbon paper it was customary in large business houses for a clerk to copy into a book, kept for the purpose, a facsimile of each official letter despatched by the firm. Indeed, this may still be the practice carried out by certain legal professions where the typewriter is something of an innovation! But if there are many such letter-books still in existence it is probable that only a few have survived from a period earlier than 1800, for a variety of reasons which will be obvious to all whose job it is to try and save unwanted manuscripts and "by-gones" of a former age.

Thus amongst the very complete, carefully preserved and catalogued collection of account-books, ledgers, gelatinized letters, formulae and diagrams, as well as a host of other manuscripts, from the Boulton and Watt and later firms of that great engineering establishment at Soho, now housed in the Central Library, Birmingham, it is refreshing to find a small portion of a letter-book of the firm which made Boulton and Fothergill famous both in this country and in Europe as manufacturers of buttons, sword furniture, ormolu, plated and silver ware.

This manuscript fragment, now bound in buckram, begins at page 61 and runs consecutively to page 158 (19th March to 12th June, 1773), and there is a single page 316-317 of 12-13th Oct., 1773, at the end; altogether the volume contains about one hundred and fifty letters. Mr. Arthur Westwood informs me that it is part of the set of Boulton and Fothergill letter-books which are housed at the Birmingham Assay Office, and which for the most part have not been published. The book deals exclusively with the button and fine ware manufactory, most of the letters having been under-signed: "A. J. Cabrit," who from the obituary notice in *Aris's Birmingham Gazette* (10.12.1792) is stated to have been head of the foreign department of the mercantile house of Matthew Boulton and who died on December 7th, 1792.

Many of the letters are written to Boulton's agent in London, William Matthews, of 14 Cannon Street, but a number are to dealers, manufacturers and importers in England and Scotland and a few are written direct to distinguished customers, amongst them peers of the realm and foreigners of note, mostly personal friends of Boulton. In letters where an order has been sent, the method and date of despatch is given, usually by waggon, with the number of the box in which the goods are packed. In writing to agents, the pattern or order-book number of the articles is sometimes quoted.

The importance of these books to students of the early period of industrial art, as indeed of the Boulton pattern books previously described by Dr. Hetherington and the writer (*APOLLO*, February and March, 1950), can best be gauged when placed against the background of this fascinating and elegant Georgian period. It was an age in which others besides the dilettante and the travelled connoisseur sought refinement and culture not only in their own houses but in the public assembly rooms and private salons of London and Bath. A more than superficial interest in the arts by a large section of the upper classes created a big demand for all those things which might help the owner to a more fashionable place in Society. But while titled and wealthy patrons had the pick of the artists, architects and other skilled craftsmen for the building and decking of their fine mansions, their less opulent contemporaries had to be content with the ever-increasing (dare it be said?) "mass products" of factory and workshop.

Let it be clearly understood, however, that Boulton's finer productions, almost from the start of his manufacturing at Soho in 1761, rivalled those of the French and were much sought after by all who followed the latest trends of fashion and who could afford to pay the price. He was employed by Robert Adam to produce fittings and *objets d'art* to his own designs for furnishing rooms of such important houses as Osterley Park, Syon House and Kenwood, which were counted at that time, and even today, among the finest examples of classical design in the country. He had direct commissions from George III, from the Duke of Richmond and Earl Shelburne, to name only three of his distinguished patrons, while in 1773, when he was lobbying in the Commons and the Lords for the passing of a Bill to promote Assay Offices at Birmingham and Sheffield, he could name amongst his many friends and supporters, Lord Dartmouth, President of the Board of Trade, Lord Cranborne, Lord Hertford and Sir George Savile, the staunch Whig politician. Boulton's great friend and physician, Dr. William



Fig. 1. Portion of a page from the Boulton Pattern Book, Vol. B, showing designs for cut-steel chatelaine holders, chains and buttons, late XVIIIth century. Birmingham Central Library.

Small, wrote to him in London at this time more in truth than in jest: "I hope the King and royal family, the Nobility and the Ministry and your other friends are well."

Here then is the setting into which the correspondence from Boulton's departmental managers should be placed, during a period when the senior director was mostly in London negotiating the Bill which was to make him more than locally famous and a great benefactor to whole communities of manufacturers in silver and Sheffield plate.

The letter-book is of particular value in giving prices of goods both wholesale and retail and the percentage of commission allowed to various retailers; but delays in manufacture and the short supply of certain commodities is only too well attested, while the difficulty in getting silver assayed, damage involved in transit and the grievances at delay in payment of goods supplied, seem to strike more than a topical note today. The following letters have been chosen as being

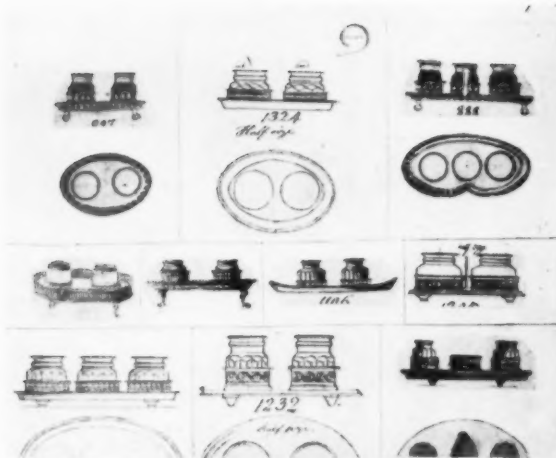


Fig. II. Designs for Inkstands from Vol. I, page 77, of the Boulton Pattern Books. Nos. 887 and 888 date from about 1773. Birmingham Central Library.

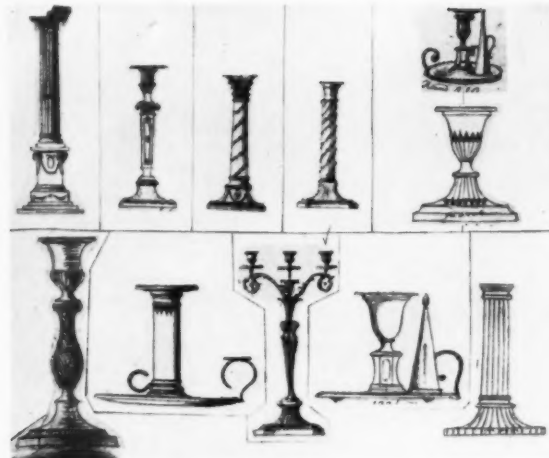


Fig. III. Designs for Pillar and Chamber Candlesticks in silver and Sheffield Plate from Vol. I, page 51, of the Boulton Pattern Books. Late XVIIIth century. Birmingham Central Library.

of special interest, and some of them can be illustrated, if not with the actual articles described, at least with similar pieces produced in the same factory and at about the same period. All were written from Soho, Birmingham.

Much of the correspondence refers to the sale of buttons, and it must be pointed out that buttons, as well as buckles, chains, chatelaines, seals, toothpick cases, snuff boxes, corkscrews, stay hooks, sugar knippers, also hilts and other sword fittings were

as they are not only well manufactured in every respect but also made in such manner that the shanks cannot come out easily. Your Lordship will be pleased to cause those sent before to be delivered to said Mr. Matthews with whom we shall understand ourselves respecting 'em.

"We should have sent the 6 doz. of Livery Buttons with Shanks but as we dont know whether they are meant to be plated or gilt and as besides there are many sizes of Butts for Liverys we must beg the favour of having a pattern sent us which will enable us to do the 6 doz : of 'em agreeable to your Lordship's pleasure.

"Yrs. B & F" [No undersignature].



Fig. IV. Designs for branched Candelabra in silver and Sheffield Plate from Vol. I, p. 11, of the Boulton Pattern Books. Late XVIIIth century. Birmingham Central Library.

amongst the principal "toys" which remained the staple productions of the firm (Fig. I) ; they helped to subsidise the magnificent pieces of decorative ormolu furniture and plate which were so costly to produce and from the limited sale of which Boulton could never have hoped to keep up his enormous staff of 600 or 700 designers, craftsmen and engineers.

"Lord Cranborne, Grosvenor Street, London, 23rd March, 1773

"We have hitherto delay'd answering your Lordship's favour of 20th Feby in hopes of sending the Steel Buttons to replace the former ones. We have at last got 'em done and send them p. the Night's Coach to our agent Mr. Wm. Matthews No. 14 Cannon Street with orders to deliver 'em to your Lordship immediately on reception. We flatter ourselves they will meet with your approbation

A letter to Wm. Matthews of the same date, amongst other matters reads : " . . . a box WM No. 11 (debitted £47.12.0) sent on yesterday's waggon. Herewith parcel for Lord Cranborne containing same sort and same quantity of steel buttons as sent 10th Xbr last (debitted £2.11.0 Box included)." There are directions to collect the other buttons from his Lordship and the rest of the letter is about cards of buttons sent.

It was usual to send button patterns on cards and some of these early trade samples exist. Several early XIXth century cards of buttons in metal, cloth, pearl, glass and ivory are in the collections housed at the Birmingham Assay Office and the Birmingham City Museum ; many more buttons, mostly XVIIIth and XIXth century military and livery buttons, are in the collections formed by the brothers Gaunt, button-makers, at Birmingham. The weakness of the shanks (the attachment loops of the buttons) at this period is clearly brought out in the correspondence, and it was not until some time later that improvements were made both in the fashioning of buttons and in the strength of shanks. Mrs. Faith Russell-Smith has kindly given me the reference to Ralph Heaton's patent (No. 2010, issued 5th Sept., 1794) for a machine to make metal shanks for buttons. Heaton left nothing to chance in his specification, the patentee using one hundred numbers and all the letters of the alphabet to explain the different parts of the passage of the wire from its entrance into the machine to its discharge in the form of a shank.

Mrs. Russell-Smith also informs me that steel buttons were a luxury, as a reference from the *B. and M. Bristol Journal* (15th Feb., 1777) speaks of the great demands for English polished steel buttons from Russia, Holland, France and Germany, and also states that the buttons for a suit of clothes made for the E . . . of W . . . w came to the sum of 28 guineas. Lord Cranborne seems to have been let off lightly !

"Mr. William Matthews, 14th April, 1773

"Why the devil does not Mr. Parker send the Box with foil quoth Mr. Boulton wch he says he has requested him to send directly. Herewith you receive 3 cards of Butts viz : 1 Each Gilt Plated Soho

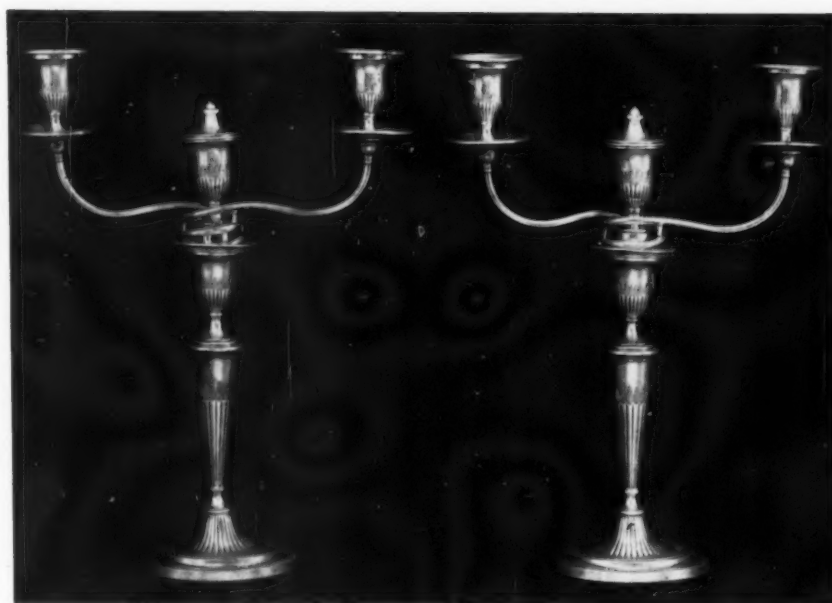


Fig. V. Pair of silver two-light Candelabra decorated with rayed fluting. 18 in. high, by Matthew Boulton. Birmingham, 1788. Courtesy Lewis and Kaye Ltd.

11149 11150

45 p.c.

Butt. Cards soon. Mr. Boulton desires you will send the Soho Butt. Card to Mr. Smith in Pall Mall but take care that you get it back again—you receive also herewith the drawing of a Gilt Inkstand you want for Lord Digby and the price of such an One is £15.15.0 Sometime ago we sent you a Chain like the inclos'd drawing which we had mended and suppos'd it belonging to you but now find it belong to somebody in this Town, we therefore beg you would return it us immediately or tell us per return how it is relative thereto as we must satisfy the person it really belongs to—Please to deliver to Mr. Dumée the Parcel directed to him.

"And. Jer. Cabrit"

A selection of Boulton's inkstands of late XVIIIth century date is seen in Fig. II, being part of a made-up page taken from the first volume of the Boulton Pattern Books.

By 1773 the manufacture of candlesticks was in full swing, in ormolu as well as in both silver and Sheffield plate. These took the form of pillars for the chimney piece or side table, two- or three-branched candelabra for the dining table or for suspension from the ceiling, girandoles for fixing to the walls and in small chamber form for carrying to the bedroom. A made-up page taken from Pattern Book, Vol. I (Fig. III), shows a variety of the many forms for the pillar and chamber candlesticks which had been produced before the close of the XVIIIth century, mostly cast in copper and plated, or made in pure silver, and then finished by chasing or by the application of filigree work and enamel; some, such as Nos. 1, 8 and 21 (a three-branched form), would have been made in gilt metal or ormolu. Another page (Fig. IV) shows designs for candelabra of various kinds ranging in date from about 1762 to 1781, and Fig. V shows a pair of table candelabra dated 1788.

"The Rt. Honourable the Earl of Hertford, Grosvenor Street, London, 1st April, 1773

"In dutiful Compliance with the Orders which Lady Hertford was pleased to give to our Agent Mr. Wm. Matthews N. 14 Cannon Street, we have forwarded the above mentioned 7 pairs of plated Candlesticks in a Box marked H No. 1 p. Waggon to be delivered at your Lordship's House in Grosvenor Street, of which [we] wish safe reception and doubt not but they will be honoured with your and Her Ladyship's Approbation.

"The remaining two pairs shall be sent soon meanwhile we have the Honour to be with the greatest respect

"p. B & F" [No undersignature].

Part of a letter to Wm. Matthews, 24th April, 1773

"... You will also receive herewith one of the Ice Pails for the Dutchess of Ancaster for her Grace's inspection which we wish to have back as soon as possible with her sentiment relative thereto. The silver flower'd Incense potts belongs to Mrs. Montagu."

Mrs. Montagu was, of course, the Hon. Elizabeth Montagu, the leader of a London salon and the first "blue-stocking." She was a cousin of Boulton through his wife, and in a letter to him recorded by Dickinson she writes: "I take greater pleasure in our victories over the French in our contention of arts than of arms. The achievement of Soho instead of making widows and orphans makes marriages and christenings. Go on then, sir, to triumph over the French in taste and to embellish your country with useful inventions and elegant productions."

Boulton was not anxious at this period to produce much silver ware except when he had commissions from such important clients that he could not very well refuse. The reason, as has already been recorded by Mr. Arthur Westwood in his *The Assay Office at Birmingham*, Pt. I, *Its Foundation*, 1936, was the lack of a Marking Hall in Birmingham and the necessity of sending silver to Chester by waggon, a distance of 72 miles, with always the risk of delay or, worse still, of damage to the goods. The careless handling and, perhaps intentional, holding up of a consignment is well brought out in some of the business and personal correspondence.

In March, April and May, 1773, there was as yet no alternative and silver was still being sent to an agent in Chester for marking.

"James Folliott Mercht, Chester, 16th April, 1773

"By Castle Bromwich Coach we have forwarded a Box directed to you containing:

2 Silver Branches each bearing 3 lights
1 Silver Coffee pott 1 Silver Cream Jugg
1 Silver Sugar Dish

weighing all together 113 oz. 3 dwt. say

One Hundred and Thirteen Ounces and three py weights which beg you would get assayed as soon as possible and after being duly Hallmarked return 'em to

"B. and F. A.J.C."

The passing of the Assay Bill, after the London Goldsmiths had put forward many objections and petitions, took place on the 28th May, and Boulton arrived back at Soho on the 30th, being welcomed by the ringing of a peal of bells at Handsworth Church. He thoroughly deserved his triumph, and immediately the anticipation of an Assay Office at Birmingham is apparent in the letters.



Fig. VI. Portrait medallion in pottery of Josiah Wedgwood (1730-95) in oval wreathed frame. National Portrait Gallery.

"Udney, Esq. at London, 12th June, 1773
 "Letter sent through Mr. Edwd. Tyson, Merchant No. 17 Hatton Garden.

"It is now a good while ago when you favoured us with an Order for a Silver Coffee Pott with Lamp and Stand supported by three Sphynxes, to a drawing we then had the honour of shewing you. The earnest desire we had of Manufacturing all manner of plate made us undertake the order conscious of being able to afford Satisfaction to those that would favour us with their Commands in the Silver Branch, but the many inconveniences we labour'd under and especially the want of an assay office at Birmingham which indeed was the great cause of all the other difficultys attending it, occasioned our not pursuing that Branch with the Spirit it requires and consequently we did not proceed with the Execution of your Coffee pott. Those inconveniences are now removed by means of an Act of Parliament which our Mr. Boulton lately obtained for the establishment of an assay office at Birm'm in consequence thereof, being determined to push on the Manufacturing of plate to the *outmost* of our power, we should be extremely glad to provide you with the Coffee pott in question, we have indeed begun it but as it is so long since you order'd it, we do not think it prudent to send it to you without your particular Aprobation and shall therefore not do anything more towards it till we are acquainted with your sentiments relative thereto and if you do approve of its being forwarded it may be sent at a Weeks notice.

"We are p. Boulton & Fothergill

"p.s. If we are to send the pott we beg you would be pleased to inform us of your direction that we may forward it safe. You shall have no reason to complain of the Charge of the pott, for we shall only reckon you 3/- p. ounce fashion altho' we are almost sure that no silversmith in the kingdom would undertake to make such work as that under double p. ounce fashion."

"Wm. Matthews, 9th June, 1773

"Herewith you will receive the pair of Casolettes again which Mr. Boulton returned on account of the lamps being broke off also



Fig. VII. Wedgwood Cameos mounted in Soho, cut-steel frames. Reproduced in H. W. Dickinson: *Matthew Boulton*, Pl. II. Victoria and Albert Museum.

one parcel for Mr. Townsend and one for Mr. Perzelius which beg you would deliver immediately as well as the small Box directed for Mrs. Vere. . . .

"We are B. & F. A.J.C."

"Josiah Wedgwood at Burslem, Staffordshire, 4th June, 1773

"Our Mr. Boulton being since a few days returned from London after having met with the desired for success respecting the obtaining an Act of Parliament for an Assay Office to be established in Birmingham begs you would be pleas'd to send him p. first Conveyance a small assortment of Cameos such as might be suitable for setting in Boxes, Locketts, Brasselets, etc. etc. as he thinks he may have many opportunities to dispose of some for you this year, you will be kind enough to acquaint him at same time what you sell 'em for in your retail Bussiness for his Government

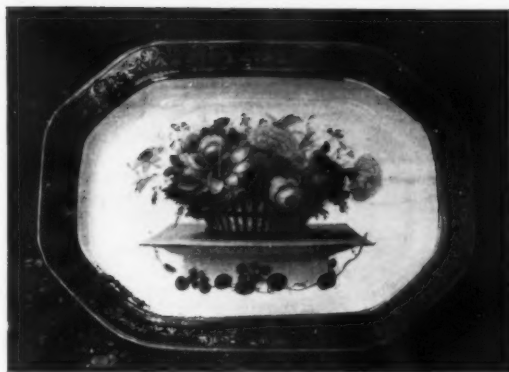
"B. & F.

"A. J. Cabrit

"Send 'em p. first conveyance"

Figs. VI and VII show Wedgwood medallions mounted, two in cut-steel frames from the Soho factory.

HENRY MORRIS



THE large Swansea china dish here illustrated is representative of Henry Morris's best and most realistic decoration whilst employed at the Cambrian Pottery in the Bevington period after Billingsley's departure, and is from the finest Swansea dinner service known; the underglaze royal blue border with delicate filigree over gilding forms a perfect surround for the central basket of flowers, which differs in each piece in the set.

This dinner service is in the collection of the well-known private collector, Mr. Sidney Heath, of Burry Green, near Swansea, who has the finest and most comprehensive collection of Swansea and which contains some excellent examples of work by Wm. Billingsley and Thomas Baxter and other accepted Swansea artists. About 200 specimens from his collection are loaned, with pieces from other well-known collections, to the Festival of Britain Exhibition being held at the Glynn Vivian Art Gallery in Swansea and which will run until September 29th next.

Henry Morris was born in 1799 and died in Swansea in 1880. He was apprenticed in 1813 to Lewis Weston Dillwyn, who owned the Cambrian Pottery in Swansea, a year before the first porcelain was made there.

His work was undoubtedly influenced, and possibly he received instruction in the art of ceramic painting from William Billingsley, whose style he imitated in his early days, but as Billingsley was only at the Swansea pottery for about two years, Morris later developed a style of his own which lost its relative freedom in arrangement. The strokes of his brush became harder, and he introduced fine lines in greater numbers into his work. His favourite subject was garden flowers and he also painted fruit.

In later years he lost a great deal of his naturalistic vitality, and his style became more and more cramped and conventional and an unpleasant hardness and stiffness appeared in his work. One must therefore draw the conclusion that when he lost the influence of Billingsley and the other Swansea painters like Pollard and Evans, whose great charm was the naturalistic nature of their work, his work deteriorated.

Turner says in his book that while he was at Swansea, Morris's work appears to have been highly esteemed, and the fact that he was allowed to paint the important dinner service referred to here appears to confirm this.

When the china section of the Cambrian Pottery finally closed in 1822, it is probable that Morris may have purchased some of the undecorated china and continued to paint it on his own account. It is thought he was subsequently employed in London, Burslem and other Staffordshire potteries. He ultimately returned to Swansea, probably about 1841, where he built a muffle behind his house and imported Staffordshire and Copeland china in the white and painted and fired it for sale.

The Antiques and Fine Arts Fair (Chelsea) formerly called the Antique Dealers' "Little Fair" runs on until September 11th at the Chelsea Town Hall, King's Road, Chelsea. Antique furniture, porcelain, glass, carpets and pictures are on sale and collectors and occasional buyers of choice work can well make rewarding visits.

CORRESPONDENCE



DEAR SIR,—As regards the article in the July APOLLO on "Some Simple Oak Furniture, Part I," I am much interested in illustration V at p. 9 of "A variant of the 'Bible box'," for, among the heirlooms of my yeoman family, we have a similar box.

Our oaken desk-box, made about 1650, was inherited by its present owner from his yeoman forefathers, the non-armigerous Partridges of Holton (S. Mary) Hall and Shelley Hall, Suffolk (Muskett's *Suffolk Manorial Families*, II, 168, 400), and appears in the will, dated 1675, of Robert Partridge of Holton, 1608-76, as "my Deske in my Chamber called the best Chamber." Perhaps he bought it at the sale of goods of his neighbour Daniel Wall of Stratford S. Mary, died 1667, whose inventory includes "In ye Great Parlour Chamber, 5 greene old Curtaines, and a Deskbox." One of the valuers was John Alefounder of Dedham, whose niece, Sarah Alderman, married, 1672, the said Robert Partridge's son Robert, of Stratford. The list of household furniture of Arthur Partridge, of Shelley Hall, dated 1789, includes, in the "Best Chamber," this "Desk." He was the present owner's great-great-grandfather in direct male line.

It measures 35 by 27 inches, and its sloping lid rises to 12 inches at the back. Inside, it has at the back eight drawers in two tiers, and in front five small receptacles with sliding lids. There is no "secret" drawer. Outside, on sinister side, is a long drawer of four compartments which can be locked by a bolt inside the desk. The original key still survives.

Yours truly,
C.P.

The Editor, APOLLO.
Aug., 1951.

TOBY JUGS

DEAR SIR,—There appears to be a family of Toby jugs, specimens of which are not particularly rare, on which little definite information is available and opinion, when expressed, differs considerably.

These jugs, which average around 10-11 in. in height, are decorated in the usual underglaze colours (green, yellow, blue and a greyish-brown). The colour is often "dappled" on, particularly the coat, and there is a very definite tendency for the colours to run; colouring of the face is generally effected by a faint dapping of the cheeks with grey-brown. The jugs are occasionally found decorated in the harsher "Pratt" underglaze colours and style.

There seems to be one main type of figure, with slight variations; the face always appears to be cast in the same mould and the barrel between the legs varies sometimes. The jugs are well moulded and follow the typical Ralph Wood Toby, but the modelling is not so sharp and they are noticeably heavier in weight; the handles are more rounded, in section, and the underside of the base is glazed.

This class of Toby is, I believe, sometimes described as "Whieldon," but it is difficult to accept this; the work appears to be of rather later date. There is also a suggestion that Leeds was the place of origin; if this is so, it may possibly explain the fact that the same model is sometimes found decorated in the "Pratt" style and colours, since it is stated that Pratt was extensively copied in the North.

The general style of these Tobies is so constant that one rather looks for a common origin. I have seen and heard this class—or specimens from it—asccribed to Enoch Wood and also to Neale, but this again seems out of the question since both of these potters used enamel colours.

The Editor,
APOLLO.

Yours faithfully,
H. D. SPENCER.

Mr. Spencer's letter raises the important question of XVIIIth century English pottery nomenclature. The fact that Toby jugs of the type described by Mr. Spencer have been ascribed to factories as different as those of Thomas Whieldon, James Neale, Enoch Wood, and Leeds merely shows how imperfect is our knowledge, and tentative and inexact our classification of English pottery of this period. Apart from Wedgwood, and a few others, the lives of XVIIIth century potters remain undocumented, and our knowledge of their products in consequence is very imperfect. Authentic marked specimens by certain potters provide a basis for comparison; for the rest we can only speak of types—the Whieldon type, the Pratt type, and so on.

The case of Whieldon illustrates some of the difficulties of attribution based upon style. Shaw gave us certain information about Whieldon's products which was partly confirmed by finds at Fenton Low. But while the Whieldon-type pottery is generally well known, there is no certainty that wares labelled Whieldon were made by him, although there is a strong probability that they were. The evidence of fragments found at Fenton Low cannot be decisive, for at least four other potters are known to have worked the site. William Poulson, who died in 1746, was the earliest of whom I have record. The date when Whieldon started is not known, but may have been after Poulson's death. At any rate, entries in his hiring note-book do not start until 1747. Whieldon left Fenton Low about 1750 when the factory was rented by William Meir, who was followed by Edward Warburton, tenant from 1751 until 1758 or later. Edward Warburton may have been partner to William Warburton of Fenton Low, potter, who died in 1754. Presumably all the potters who worked Whieldon's factory used Whieldon's shordruck or tip. Until the kiln wasters and spoil heaps of these potters can be separated from those of Whieldon it is useless to attach much significance to fragments found there. Whieldon is a useful label for a group of earthenware of specific character: no more. What has been said of Whieldon might well be written of other contemporary potters.

As for Toby jugs, these were the most popular line of pottery fancies ever invented, and no doubt as soon as they came on the market were copied shamelessly. Probably, too, some of the plagiarisms were as good as those of Ralph Wood himself. Although fine unmarked Toby jugs which conform to known types bearing Ralph Wood mould numbers are justifiably attributed to this master-imager, others, I think, and here I offer my personal view, should be described as of Ralph Wood type. We might apply this line of argument to all popular clay imagery.

The class of Toby jugs described by Mr. Spencer appears to be of late XVIIIth century date and of Staffordshire origin. Variation of pose and treatment are not significant, but the rather heavier weight of these specimens and the lack of sharpness and definition in modelling are indications of late rather than early origin. I can see no justification for the use of Neale's or Enoch Wood's name with Toby jugs of this generalized type.

The use of metallic oxides as glaze stains and underglaze pigments persisted later than is generally realised. I have recorded a seated Toby with clear lead glaze blotched with manganese oxide to a deep rich brown which is dated 1799. Underglaze pigments were characteristic of the Lane Delph potters, and perhaps it is to these that this class of Toby jugs should be ascribed. I think it more likely that they were made by the later Astburys of Lane Delph—John Astbury (d. 1795) and Richard Meir Astbury (b. 1765, d. 1834)—or one of the Pratts, than by James Neale or Enoch Wood. This, however, is merely a suggestion for which there is little evidence other than the fact that Voyez' "Fair Hebe" jug occurs marked ASTBURY and R.M.A.

There is, of course, no reason why similar Toby jugs should not have been made by potters in Yorkshire as well as in Staffordshire. Many Staffordshire potters went there. Thomas Lakin, of the short-lived firm of Lakin & Poole, which made Toby jugs eventually, went to Leeds and became the factory superintendent of the Leeds Pottery. Others followed suit.

Ubiquity of popular wares and lack of documentary evidence account for various and conflicting attributions, which I fear are only too frequently coloured by collector preferences, local pride or personal predilections.

REGINALD G. HAGGAR.

PYNACKER VASES

J.P. (Beeston). From the photographs these vases appear to be Dutch "Delft." The mark is that of Adrien Pynacker, a member of a famous family of potters. He was a son-in-law of Cornelis de Keizer, Albrecht de Keizer having established the firm of "The Three Porcelain Bottles" which in 1690 passed to Adrien alone. However, as to whether these particular vases are really by Adrien and of XVIIth century date is problematical—many forgeries were made bearing his mark and it would be necessary to examine the vases themselves before stating that they are genuine.

AUGUSTUS REX MARK WITH ARROW

C.D.S. (Newark). Although it is difficult to state such an opinion without having seen the actual specimen, I fear that your pencil drawing of the mark on it shows it to be a later forgery of a Meissen original. The design is often found on later (i.e. Dresden) pieces and copies and the "Augustus Rex" mark is never found with such an arrow through it on genuine pieces.

CHINESE PAINTINGS ON GLASS

J.E.A.M. (Lichfield). These are of the type made during the first part of the XIXth century, your pair probably dates from circa 1820. There is not a great demand for these pictures, and they do not compare in value to the XVIIIth century Chinese paintings done on mirror-glass.

CHELSEA FABLE PAINTER

The plate and vase decorated by the Fable Painter, illustrated on page 50, Fig. III, August issue, are in Mrs. M. B. Sargeant's collection, and were loaned by her to the Chelsea Society's Exhibition held at the Royal Hospital, Chelsea.

The Dutch Art and Antique Fair is being held again this year in the spacious rooms of the beautiful National Museum, the "Prinsenhof" at Delft, the old Palace of William the Silent, which has maintained its serene atmosphere all through the centuries.

By choosing Delft as venue for this Fair, lying as it does only a few miles from The Hague and Rotterdam, visitors will be able to enjoy the additional attraction of seeing Delft one of the oldest and most characteristic of Holland's historic towns, richly endowed with fine buildings and quaint old canals.

The Fair is open until September 15th.

TEMPLE NEWSAM, LEEDS

The Temple Newsam House department of the Leeds Corporation have at length published the long overdue illustrated volume recording the history, architecture and collections of this notable possession of the Leeds Corporation, it is on sale at 10s. 6d. and is to be obtained from Temple Newsam or the Leeds Art Gallery; the high production costs and comparatively low publishing price, precludes it from being distributed through the usual trade channels.

Sir Arthur Ingram purchased the Temple Newsam estate in 1622 from the Knights Templars who owned it from the twelfth century and the Leeds Corporation bought it in 1922.

The volume is fully illustrated and is an interesting and valuable record of the vicissitude of the estate and of the collection of pictures, furniture and other treasures.

T. S. HAILE, 1909-1948

A Memorial Exhibition is being held until the 14th September at the Crafts Centre of Great Britain, 16-17 Hay Hill, Berkeley Square, London, W., and is an attempt to introduce the work of Sam Haile to a larger number of those interested in the work of modern potters. Haile's career came to a sudden end in March, 1948, when he was killed in a motor accident at the early age of 38.

A. C. Sewter writes of him as one "whose achievement had already brought him a certain limited reputation which by no means corresponded to his abilities, he was a considerable artist but primarily a potter."

His best work was done in America where he taught and worked for three years and where most of his work now is. He and his wife took over in 1947 the Shimmers Bridge Pottery, built some years before for Bernard Leach, but his premature death in 1948 hardly allowed them to become established.

A critical survey of Haile's pottery by A. C. Sewter appeared in the pages of APOLLO a year or two ago.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

FEW important sales of works of art are held in London in August or September; Christie's and Sotheby's recommence their sales at the end of September or beginning of October. The following prices, which include the results of the first portion of the Hutchinson collection of sporting pictures, are from the last important sales of the summer season.

PICTURES. The sale of the first portion of the Hutchinson collection of important sporting pictures, which took place at Christie's on 20th July, showed, in many cases, a considerable rise in value over the last few years. The most important picture was, of course, Constable's "Stratford Mill on the Stour, near Bergholt." Mr. Hutchinson's agent had paid 41,000 gns. for it in the Swaythling sale in July, 1946. This was bought by Major R. N. Macdonald-Buchanan for 42,000 gns. The Macdonald-Buchanan collection already includes the celebrated collection of pictures of British sports formed by the late Lord Woolavington. In his bid of 12,000 gns. for a George Stubbs picture of the racehorse "Gimcrack," Major Macdonald-Buchanan set up an auction record for Stubbs' work. In 1943 this picture had been bought by Mr. Hutchinson for 4,200 gns., at the Bolingbroke sale. Another Stubbs picture, of "Turk," with jockey up, outside the Rubbing House on Newmarket Heath, sold for 5,000 gns. This, also from the Bolingbroke sale, had cost Mr. Hutchinson 4,200 gns. Another Stubbs picture, showing a prancing horse and dogs in a landscape, went for 2,000 gns.

A smaller increase in value was seen in the two George Morland pictures, "Children Birdnesting" and "Juvenile Navigators." These had been in Sir Bernard Eckstein's collection, and when sold at Sotheby's in 1948 had been bought by Mr. Hutchinson for £10,200. At the Hutchinson sale the two pictures made 10,400 gns. A Ben Marshall picture, a portrait of John Jackson, a celebrated prize-fighter known as "Gentleman Jack," signed and dated 1810, sold for 1,400 gns. This had been added to the Hutchinson collection in 1946 at a cost of £780. "Sam Chifney on the Duke of Rutland's 'Sorcery,'" the winner of the Oaks, 1811, by Ben Marshall, was bought by the Duke of Rutland, from whose family collection it had once been sold, for 4,600 gns. Another, with the artist's signature and date 1799, sold for 3,400 gns.

Gainsborough's picture, "Partridge Shooting, near Sudbury, 1745: Mr. William Humphry out Shooting on his Estate, with his Pointer," increased in value from 2,400 gns. in the A. P. Humphry sale to 4,400 gns. Another remarkable increase was for Hogarth's "Building a House of Cards," signed and dated 1730, which had made 300 gns. in 1926 and now sold for 1,700 gns.

Some high prices were paid for paintings by Sir Alfred Munnings, P.P.R.A. 1,500 gns. each were paid for "In the Saddling Paddock, Cheltenham, March Meeting," 40 in. by 62 in., and "After the Race," 42 in. by 64 in. "Why weren't you out Yesterday," exhibited at the Royal Academy in 1948, brought 1,050 gns. "The Start, Newmarket," 36 in. by 78 in., 1,350 gns.; 650 gns. each were made by "His Old Desmesne," a panel 25 in. by 30 in., and "Royal Postillion at Ascot," a study for the large painting exhibited at the Royal Academy, 1926.

A set of eight pictures of the Leicestershire Steeplechase, 1829, by Henry Alken, 10½ in. by 14½ in., brought 1,000 gns. "The Oakley Hunt: Full Cry," and a pair of pictures of the start and finish of the St. Leger of 1849, made 260 gns. for each lot. A John E. Ferneley picture, "Foxhunting," from the Duke of Gloucester's collection, signed and dated 1832, made 2,000 gns. Another Ferneley, "Squire Wormald and the Bedale Hunt," signed and dated 1828, 900 gns. A portrait of Captain John Parkhurst, of Catesby Abbey, Northamptonshire, by Sawrey Gilpin, brought 550 gns. In this portrait "Handsome Jack" was in hunting costume, on a grey horse, capping on a couple of hounds. This was formerly in Sir Walter Gilbey's collection. James Ward's "Huntsmen drawing Covert: A view over an extensive landscape," signed, 34 in. by 49 in., made 580 gns. Dean Wolstenholme, Sen., was represented by "Foxhunting: Full Cry," 48 in. by 66 in., for which 500 gns. were bid. The last lot in the sale was a picture by Zoffany—"A Shooting Party: the Rev. The Hon. Charles Digby offering a partridge to Henry Thomas, 2nd Earl of Ilchester (1747-1802) and Mr. E. James pointing with his hat to where game is rising in Sherborne Park." This had been exhibited in 1867 at the National Portrait Exhibition as by George Stubbs. It brought 500 gns.

Modern drawings were sold at a July sale at Sotheby's, including a number of Gainsborough's. They were all wooded landscapes with figures and animals, in black chalk heightened with white, and were mostly about 10 in. by 12 in. The prices ranged from £55 to £160. A Picasso drawing in gouache, signed, of a group of three boys and a horse, 17 in. by 11½ in., made £125. Two Epstein studies were sold for £5 and £6, and two sheets of figure studies by Augustus John, £20. "The Young Fisherfolk," signed with a monogram by Birket Foster, 14 in. by 23½ in., made £220. A signed drawing by Sir Alfred Munnings, 11½ in. by 9½ in., made £4,

and a Sickert drawing in pen and ink and red chalk, signed and inscribed, 10½ in. by 8½ in., £10.

In another property were some other John drawings. "A Study of Dorelia" in black chalk, 13 in. by 6½ in., made £21; a study of a young man, in red chalk, £26; and another Dorelia study, £10.

The paintings included an unfinished head and shoulder sketch by Augustus John of Sir Edwin Lutyens which sold for £65, and a picture of polyanthus in an earthenware vase, signed by John, 30 in. by 25 in., £280. A still-life by C. Balsegaard, 1853, made £95, and a portrait of a girl by Anders Zorn, 13 in. by 10½ in., £105. A Picasso abstract composition, signed, 14½ in. by 18 in., made £220. "Penning the Sheep" by A. Stannard, signed and dated 1853, was sold with the artist's original receipt and brought £240.

At a sale of pictures at Robinson and Foster's a landscape by M. A. Koekkoek brought 40 gns., and a Poussin pair of landscapes, £77 14s.

ENGLISH PORCELAIN. Despite all that has now been discovered about the Chelsea factory, from time to time an unrecorded piece still turns up. This was the case with a figure of an owl, 14 in. high, in white porcelain, which was sold at Sotheby's in a late July sale. It was marked with the raised anchor, and was perched on an oak stump, holding a dead mouse in its claw. There were some somewhat similar white groups in the Minto collection, which was dispersed in January last, but these were unmarked. This rare owl achieved a bid of £3,400.

An early Chelsea sweetmeat dish, only 3½ in. wide, with a triangle mark, of which no other example appears to have been recorded, was offered for sale at Sotheby's. It was of shell shape and the painting and general technique very close to that on the well-known strawberry dishes, with sprigs and sprays in famille-rose style. This small dish brought a bid of £600. A pair of Chelsea partridge tureens, each in two parts and with light manganese, brown, grey and yellow decoration, 5 in. wide, £55. An early Chelsea cream jug made £280, and a set of six Chelsea white knife handles with a fluted design and silver blades, red anchor marks, £120. There were also some Chelsea toys. Four seals, one in the form of cupid and inscribed *Contemplation d'Amour*, made £38. Five seals, one in the form of a Dalmatian and inscribed *Je suis fidele*, and another as a Negro potentate in a turban and red cloak, brought £60, and four miniature Chelsea scent bottles brought £60 and £45 for each lot of two bottles.

There was also a set of six Longton Hall strawberry plates, 9 in. wide, painted with sprays of "trembling roses" and borders of strawberry leaves, which made £400. The pattern is illustrated by Mr. Honey in *Old English Porcelain* (pl. 62(c)). A Longton Hall dish of similar pattern, but painted with cranes and exotic birds against a sepia sky, 11½ in. wide, brought £100. Mr. Honey illustrated a plate from this service in his article on the factory in *APOLLO* for February, 1928. Another rare lot was a set of Derby Seasons, modelled after Meissen originals by Eberlein, Autumn personified as Bacchus and Winter as an old man, Spring and Summer as two girls, 9½ in. high. This set made £400.

POTTERY. An important and extremely rare piece sold at Christie's was a Saint Porchaire (Henri II) ware tazza, dating from the second quarter of the XVIth century. This had a star-shaped top, the stem modelled with cupids, and bore the Arms of France. It was decorated in green, yellow ochre and blue, and measured 5½ in. high and 7½ in. wide. It brought 1,050 gns.

In a sale at Sotheby's was an amusing pair of late Staffordshire equestrian groups of a man and woman, on gaily striped rectangular bases, 9½ in., which made £165. Another rare lot was a pair of Staffordshire figures of boxers, Tom Cribb and Molyneux, both in orange trousers, standing beside posts and on green-washed bases, 9 in. high, £130.

These were, of course, exceptional prices for pottery. Nevertheless, a Charles II Lambeth delft portrait cup of typical globular shape, with a portrait of the king and an inscription reading *Drink up your drink and leave non in for here is a helth too Charls ouer Ryoul King* and the date 1660, 3½ in. high, made £100. Another Charles II piece was a blue dash charger with a full-length portrait of the monarch, wearing the royal robes and holding an orb, dated 1662, 12½ in. diam., which made £82. A dash charger with the portrait of George II, also in royal robes, sold for £38, and a blue dash charger with a portrait of Charles I, with orb and sceptre, 14 in. diam., £28. An unusually early piece was a Tudor green-glazed jug, 5½ in., which had been excavated in Poplar, London, which sold with another piece for £15. Two Whieldon horses, standing in rather wooden postures and with a powdered straw-yellow glaze, 6 in., made £40, and two Whieldon cow jugs, 6 in., £32. Three Whieldon cats, one of Pratt type, 2½ in. to 3½ in., made £18, and a pair of rarer Whieldon figures of Turks, modelled after Meissen, 7 in. high, £54. These were similar to a pair in the Fitzwilliam Museum (No. 841, pl. 61e).

SILVER. The prices paid at Christie's for the pictures, furniture and porcelain from the Harewood collection, recorded in our last issue, did not include the silver prices, which were held over in order to leave space for an earlier sale. With the silver sent for

sale by H.R.H. the Princess Royal and the Earl of Harewood, were some seventy-two silver plates, 9½ in. diam., from a dinner service made by William Eaton in 1824. These had reeded and tie borders and were engraved with the de Burgh crest and coronet. The first lot of twenty-four plates, 508 oz. 5 dwt., made 330 gns.; the second lot, weighing 513 oz. 15 dwt., 340 gns.; and the third, 495 oz. 5 dwt., 340 gns. Eighteen similar dinner plates of 1839, with the maker's mark G.C., 341 oz. 18 dwt., made 280 gns.; and twenty-four soup plates by William Eaton, of 1824, 548 oz. 15 dwt., 280 gns. The difference in this latter price shows, by comparing the weights, that although there are still those who can use silver meat plates, there are fewer buyers who can go as far as silver plates for the soup course.

A pair of large meat dishes, also by William Eaton, 1824, 16½ in. wide and 138 oz. in weight, made 90 gns. These were engraved with the arms of the 1st Marquess of Clanricarde. Another pair of 161 oz. 17 dwt., made 160 gns. Four circular second course dishes, 11 in. diam., of 1835, 109 oz. 2 dwt., made 75 gns.; and a pair of circular waiters, 1825, 42 oz. 2 dwt., 55 gns. Four circular entrée dishes, by William Eaton, engraved with coats-of-arms, 195 oz. 15 dwt., brought 195 gns.; a set of four oblong entrée dishes, by the same, 1824, 281 oz. 3 dwt., 230 gns.; and four earlier circular second course dishes by Thomas Heming, 1770, 97 oz. 7 dwt., 185 gns. A trefoil-shaped vegetable dish by Paul Storr, 1825, 79 oz. 3 dwt., brought 120 gns.; and a pair of Storr entrée dishes with lions' mask handles and a royal ducal coat-of-arms, 1814 and 1815, 75 oz. 13 dwt. (one cover), 68 gns. A set of four fine two-handled vase-shaped wine coolers of 1824, by Benjamin Smith, weighing 457 oz. 4 dwt., made 520 gns. An unusual piece, an oblong table plateau, also by Smith, with a mirror centre and six cat crest feet, 313 oz. 8 dwt., made 120 gns. An earlier piece was a George II two-handled soup tureen and cover, of 1746, by William Cripps, 126 oz. 11 dwt., which sold for 185 gns.

The foreign silver in this sale included a Swedish parcel-gilt beaker by Nils Hoffburg, Junior, of Stockholm, 1755, engraved with strapwork and foliage. This cup, 16 oz. 14 dwt., made 150 gns., and a Régence circular écuelle and cover, of 1725, maker's mark A.F., a cock above, 25 oz. 3 dwt., 88 gns.

In one of the late sales of Sotheby's season, a pair of small George II candelabra, each with two double-scroll branches capped with foliage and the baluster stems engraved with borders of foliage, made £620. These candlesticks, 11 in. high, were by Edward Feline, 1732, and weighed 91 oz. 5 dwt. A very early diamond point spoon, struck in the bowl with a London leopard's head prior to 1478, brought £300. Apart from some rubbing near the base, the mark was in fine condition. A George II epergne of 1757, by William Cripps, fitted with a boat-shaped centre basket and four circular side trays, 159 oz. 12 dwt., sold for £300. Two Charles II tankards, one circa 1673, with the maker's mark T.A., mullet and pellets below, 25 oz. 4 dwt., and the other, of 1679, with the mark M.H. below a crown, 28 oz. 8 dwt., brought £95 and £78 respectively. A Commonwealth porringer, with a gilt interior to the plain baluster body, 4 in. diam., maker's mark W.H., star above, pellet in annulet below, 9 oz., made £38, and a George I tankard of 1717, fully marked by William Spackman, 31 oz. 15 dwt., £44. Twelve tablespoons of the same period brought £24 with a weight of 27 oz. 7 dwt., and eleven William III tablespoons, by J. Chartier, 1699, 27 oz., £40.

Other collectors' pieces included a heavy George III oval tea tray, by Thomas Hannan and John Crouch, 1801, engraved with a coat-of-arms and weighing 133 oz. 10 dwt.; £190 was bid for this, and £140 for a William III coffee pot, with a tapered cylindrical body, plain except for armorials, with a curved spout, domed lid and wood side handle, 1701, 18 oz. 13 dwt.

Some lots of table silver included twenty-four three-pronged forks and rat-tail bowl dessert spoons, 25 oz. 8 dwt., with dates between 1716 and 1764, with twelve dessert knives with agate handles, sold at £230. One hundred and fourteen pieces of Old English pattern table silver, with English and Scottish Georgian dates, weighing 208 oz. 8 dwt., made £65; and one hundred and seventy-six pieces of various patterns, with Georgian and later dates, 233 oz., £84. Sixteen spoons, circa 1800, weighing 24 oz. 19 dwt., brought £12; and a set of six heavy George III pedestal salts, circular and parcel-gilt, by Benjamin Smith, 1818, 53 oz. 18 dwt., £70.

At a house sale conducted by Rogers, Chapman and Thomas a canteen of rat-tail table silver, some 150 pieces, 329 oz., in an oak case, brought £122.

FURNITURE. The Countess of Mexborough sent a small collection of good pieces to Christie's sale on 19th July. This included a large suite of Regency rosewood furniture, comprising eight chairs, four armchairs, a sofa with scroll ends and a settee. These had partly gilt curved legs, reeded and turned frames and gilt metal bosses. This suite brought 560 gns. A set of seven Chippendale mahogany chairs, with backs of unusual and attractive design, with pierced hoop backs, entwined splats and the legs carved with Chinese latticework, made 240 gns.; and a set of four Regency rosewood window seats, with scroll ends and turned top rails, 44 in. wide, 170 gns.

In another property was a fine Sheraton small marquetry commode, 45 in. wide. This had a serpentine front and was inlaid with garrya husks and crossed palm branches on a satinwood ground, with kingwood borders. This piece, which is illustrated in *The Dictionary of English Furniture*, Vol. II, Fig. 22, p. 140, and came from two famous private collections, Leverhulme and Harmsworth, made 800 gns. Another remarkable piece was a late XVIIIth century upright mirror, or pier glass, with the original verre églomisé glass border decorated with gilt strapwork on a ruby-red ground. This measured 6 ft. 5 in. high by 31 in. wide, and brought 950 gns. Another high price was for a pair of Sheraton small mahogany secrétaire-cabinets, 6 ft. 3 in. high and 34 in. wide, with glazed panelled doors and side sections with open shelves. To find a pair of such small pieces of furniture, and of this quality, is very rare, and they brought 780 gns.

Other good pieces included a set of four Chippendale mahogany chairs and an armchair, with waved top rails and pierced vase-shaped splats, 160 gns.; a set of six Hepplewhite mahogany chairs, with arched backs and pierced splats, 98 gns.; a Sheraton mahogany sideboard, with bowed front and fan-pattern medallions, 60 in. wide, 165 gns.; and an old English cut-glass chandelier, with four faceted scroll branches and four other upspringing branches, 47 in. high, 250 gns.

Some French furniture in this sale included a small Louis XV library table, with serpentine top and mahogany frame, signed by P. Boichod (?) M.E., 210 gns.; a Louis XV marquetry upright secrétaire by L. Felix M.E., with flower sprays on a kingwood and tulipwood ground, 47 in. wide, 200 gns.; and a Louis XV kingwood commode by J. G. Schlichtig, M.E., 50 in. wide, 75 gns.

Another example of the very high price which small pieces of Regency furniture bring was the bid of £380 for a pair of small rosewood sidetables, circa 1800, at Sotheby's. These had the attractive feature of four scimitar-shaped legs with gilt paw feet, and the semi-circular tops painted with borders of flowers. In the same sale was an interesting library stool, converting into a set of six-tread library steps, which sold for £50. This was signed by the maker, Francis Hervé, who was employed by Henry Holland at Holland House. A combined table and set of library steps by the same maker is in the Victoria and Albert Museum. Another lot comprised a pair of Regency rosewood cardtables and a writing-table *en suite*. These were banded with satinwood, and the three pieces brought £60 together. An unusual piece of furniture was a late XVIIIth century mahogany architect's table, with the trade label of the firm of George Seddon (born 1727, died 1801). This had two "jack-in-the-box" fittings, one a nest of drawers and the other an adjustable drawing board, which sprang from the table top by operating a mechanism worked by cords and pulleys. It sold for £60; and a large Adam mahogany bookcase, 11 ft. 6 in. wide and 7 ft. 6 in. high, with wire grilles in the doors and carved fan spandrels, £75—a bargain for anyone who could house a bookcase of this width.

There was also a small Chippendale writing cabinet, 2 ft. 4 in. wide and 6 ft. 6 in. high, with a mirror door and the lower part with concave-fronted drawers, which made £620. Lord Boston sent an early XVIIIth century yew-wood bureau cabinet, elegant and restrained in design, with drawers and folio-racks in the upper part enclosed by plain doors. This, 7 ft. 2 in. high, made £250. The type of late Georgian dining-table which has centre pedestal supports is always certain of selling well. A three-pedestal mahogany example, extending to 10 ft. 6 in. long and 4 ft. 9 in. wide, made £240.

There was also a small collection of Austrian furniture. A set of six late XVIIIth century mahogany chairs, with sprays of wheat-ears in the backs and well-covered seats, made £110. These originally came from the Palfy Palace in Vienna, and six chairs from the same set are in the Oesterreichische Museum. A small Austrian mahogany writing-table, in the Louis XVI taste, sold for £32, and an *escritoire*, again Austrian, of early XIXth century date in the French Empire taste, £75. This was of architectural form and the nest of drawers were enclosed by a rising panel of looking-glass.

Gwen, Lady Melchett, sent some good Renaissance furniture, but the prices bid for this, compared to its high value of forty or fifty years ago, show that there has been no revival of fashion in its favour. A fine small XVIth century French walnut table, with a double hinged top and end-supports carved with winged sphinxes, griffins and grotesque masks, 39 in. wide, made £45; and a larger walnut table of the same period, of similar style, £50.

At Robinson and Foster's a set of eight Sheraton mahogany dining chairs, with canework backs and the seats covered in figured damask, made £157 10s.; and a walnut pedestal dressing table and a chest of twelve drawers, *en suite*, £109.

Furniture at a London house-sale, conducted by Rogers, Chapman and Thomas, brought good prices. A Georgian 6 ft. 6 in. mahogany break-front bookcase, with four latticed glazed doors, £200; a Sheraton rosewood and satinwood banded drum-top library table, 39 in. diam., £125; and a Regency rosewood and brass inlaid bureau-bookcase, with a cylinder front, 3 ft. 9 in. wide, £74.